

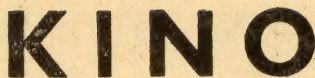
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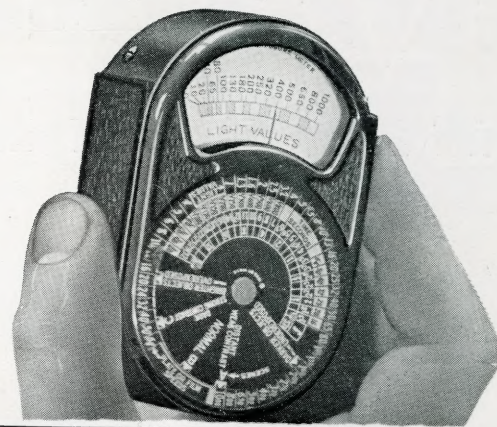
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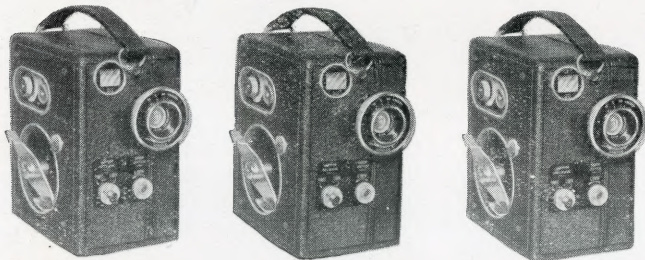
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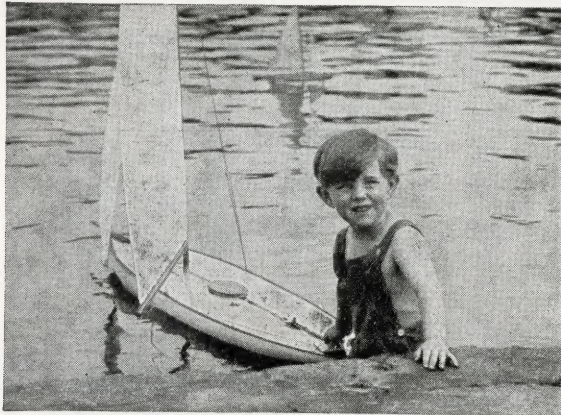
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AMATEUR CINE

VOL. I.

WORLD

No. 5.

SIXPENCE EVERY MONTH

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AUGUST, 1934

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A.C.W., August

THE EDITOR to his READERS

WE have pleasure in announcing our first competition, full details of which are given on the next two pages, together with particulars of the presentation by *Amateur Cine World* of two handsome challenge trophies to the Institute of Amateur Cinematographers. One of the features of the *Amateur Cine World* Competition is that the length of the entries is limited to 50 feet for the 8 mm. size and 200 feet for the 9.5 mm. and 16 mm. sizes. Our reason for making this stipulation is that we are not content merely to hope that the competition will encourage the advancement of amateur cinematography but that it may help, as well, to improve the standard of amateur technique.

How? As part of our answer we would mention a particularly interesting letter we received from a Liverpool reader a few days ago. He complains—and his arguments are well thought out and sanely presented—that the amateur who cannot afford to take more than, say, 100 feet of film away with him on his holiday is at a grievous disadvantage with the more fortunately placed movie-maker who can take several hundreds.

"Very few of us," he writes, "when allotting a treasured hundred feet for the holidays, care to use, maybe, forty in 'build-up' of the luggage being packed, the picnic lunch, etc. There is no excuse why the hundred feet shouldn't be a workmanlike job, but it is utterly impossible to include any 'montage' in a film of this length when there are already enough subjects crying to be taken to cover twice the footage."

It is to be hoped that no one would spend forty out of a hundred feet of film in 'build-up' of this sort, for the result would be a hopelessly unbalanced picture — a film of a journey instead of a holiday. But that does not imply that the same care should not be expended on the short film as on the longer one. Indeed, care in planning is even more necessary. You have less time in which to create a theme, be it of the simplest; no place whatever in the reel for shots that do not contribute to it in some way. You must resist the temptation to expose film on any scene or incident, however pictorially or dramati-

cally effective, unless they assist the story or theme. The 100 feet film must have a beginning and ending just as must the 400 feet reel.

If, to hark back to the 'building-up' idea, you wish to suggest the transition of the family from London or wherever it may be to the seaside, there are effective ways of doing it without the necessity for taking a large number of shots. You could, as an instance, do it in two: a shot of feet walking on the pavement dissolving to bare feet walking on the sands.

With only a comparatively short length of film at your disposal it is more than ever necessary to exercise imagination and a sense of proportion—two of the cardinal virtues of the compleat amateur cinematographer. That is one of the reasons why we have made the stipulation about the length of the entries for our competition. We want amateurs to realise that there is no excuse for haphazard shooting because they may have not much film to shoot with. But there is every reason why they should take especial care over it.

Our other reason for confining the films to a showing time of about seven minutes is that it will necessitate close attention to the editing. We do not suggest that you should embark on flights of clipped "montage" or involved editing to create an "atmosphere" or situation. Your aim in editing a film is to ensure that the theme is unfolded smoothly and coherently and that it marches

inevitably to a logical conclusion. A simple, workmanlike job in this competition stands as much chance as the most ambitious production.

Maybe in the production of your holiday film you will come to realise the truth of the dictum: Show a thing to an audience and they may or may not assimilate it. Suggest something to them and they will meet you halfway by interpreting it in whatever way suits their fancy. You will come to learn that you can suggest in one shot an incident which it might take many shots to show in concrete form. Good shooting!



And yet they say: Use less water! A topical sub-title can give a news interest to a shot that in itself is neither topical or "newsy"—a point to remember when making-up a cine magazine

OUR FIRST COMPETITION:

SUBJECT OF UNIQUE APPEAL

Amateur Cine World has pleasure in printing below full details of its first competition which, from the correspondence which has reached us, we know to be eagerly awaited. Users of all three sizes of film — 8 mm., 9.5 mm., and 16 mm.—

have been provided for in this contest. The subject is one which, we think, will be universally popular since it can be treated in an almost unlimited number of ways.

What, at first glance, may appear to be an unusual feature of the contest is the fact that *the length of the films submitted must not be more than 50 ft. for the 8 mm. size, 200 ft. for the 9.5 mm. size and 200 ft. for the 16 mm. size.* In other words, the running time of the entries must not be more than about 7 minutes. The minimum length for the 8 mm. size is 25 feet; for the 9.5 size, 100 feet, and for the 16 mm. size, 100 feet. Films submitted may be of any length between these limits.

You may perhaps wonder why we make this stipulation about the length of the entries. The answer is a simple one: Because *Amateur Cine World* aims to improve the standard of amateur films and be of really practical assistance to all types of movie-makers, whether beginner or advanced worker. The presentation of a coherent theme or a correlated set of incidents on 200 feet of film cannot be achieved without thought and care; the making of such a film within this limit is one of the best possible exercises in cinematic technique the amateur can undertake. He cannot afford to retain a single shot that is not vital to the picture. Every shot must contribute to the effect

THE PRIZES

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£15 for Best 16 mm. Film.

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ONE SUBJECT
for all sizes of film :
"Week-End"

it is intended to produce.

The editing is one of the weakest features of amateur films possibly because many amateur cinematographers "just can't be bothered" and fail to realise the immense pleasure that can

be derived from the intelligent practice of it. Yet the cutter and splicer in your hands are more potent than the newspaper editor's proverbial blue pencil. You may destroy with them but you destroy only to create. Wielding them you can play upon the imagination of your audience. You can create an "atmosphere," build up suspense, lull your audience, shock them into surprise. You present a picture to them each shot of which is so inevitable to the telling of the story that it holds their interest and they are never conscious of the mechanics of the craft.

With a short film intelligent and imaginative editing is even more essential than with a long one. You have less time in which to tell your "story," no time in which to play about with non-essentials.

The subject we have chosen offers endless possibilities. It is: "Week-End." All films submitted should be titled thus. You may treat this subject in any way you wish. Your film may perhaps show the family on holiday at the seaside, it may depict one particular happening over the week-end, it may chronicle an outing, a camping holiday, a ramble. It may feature a particular place, comparing, for instance, the happenings there on a Saturday morning and Sunday afternoon. It may show a

SIMPLE CONDITIONS OF ENTRY

1. This competition is open from July 16 and closes on October 15. Only amateurs and amateur cine clubs may compete. None of the entrants submitting films must have received any professional aid in their making, other than processing and titling. With regard to titling, it is immaterial whether titles are done at home or not, but should two films be equal in merit in other respects and there is nothing to choose between them, the award will be made to the competitor who has made his (or her) own titles. Films will be judged upon photography, composition, construction and editing.

2. Each film must be accompanied by a stamped addressed label for its return.

3. While, of course, every care will be taken of films submitted, *Amateur Cine World* cannot accept responsibility for them.

4. *Amateur Cine World* reserves the right to make enlargements for publication from any film and also to make duplicates of prize-winning films.

5. The judges' decision is final, and no correspondence can be entered into concerning it.

PRIZES *for 8mm., 9.5mm. and 16mm.*

number of incidents or one incident only. It may deal with inanimate things as well as persons or places. The film may be a small comedy or it may be dealt with in an abstract way. It may be a straightforward filmic account of a week-end at the sea or at home. The ways in which this subject can be treated are, indeed, innumerable.

For the best film in the 16 mm. size *Amateur Cine World* will award a gold medal, and cine goods of any kind to the winner's choice to the value of £15 in addition.

For the best film in the 8 mm. or 9 mm. size—the best film, irrespective of size—a gold medal will also be awarded, together with £15 worth of cine goods to the winner's choice.

We are also awarding an *additional* prize of £5 cash for the best beginner's film in any sub-standard prize—8 mm., 9.5 mm. or 16 mm.—on the same subject, "Week-End."

Beginners' films will also be eligible for the major contests so that a really first-rate effort stands a chance of winning £5 cash, a gold medal and cine goods to the value of £15. In the interests of other competitors we must, of course, have some guarantee that the films entered for this section are the



This beautifully composed picture shows one way—and a very attractive one—of spending the week-end.

bona fide work of beginners who have only begun the hobby this year. They must therefore enclose with their entry the receipt for their camera or, if this is not available, a declaration from their dealer to the effect that the camera was bought from him this year. The entrant must also copy out, sign and forward to us when sending his (or her) film the following declaration: "I have taken up amateur cinematography for the first time in 1934 and the camera with which this film is taken is the first I have handled."

The closing date for the Competition is Oct. 15.

"AMATEUR CINE WORLD"

IN furtherance of its policy of advancing the cause of the amateur movement and raising the standard of amateur films, *Amateur Cine World* has presented two handsome solid silver challenge trophies for yearly competition in the contests organised by the Institute of Amateur Cinematographers, Burley House, 5/11 Theobalds Road, London, W.C.1. Every member of the Institute has an equal chance of winning one of these trophies in the 1934 Contest which ends at midnight on September 30th, 1934.

The trophies are to be awarded for classes 2 and 7. Class 2 is divided into two sections, A, Films of Everyday Life; B, Films of Adventurous Life. Only 16 mm. films may be entered for Sections A. and B. of Class 2.

PRESENTS TWO TROPHIES TO THE I.A.C.

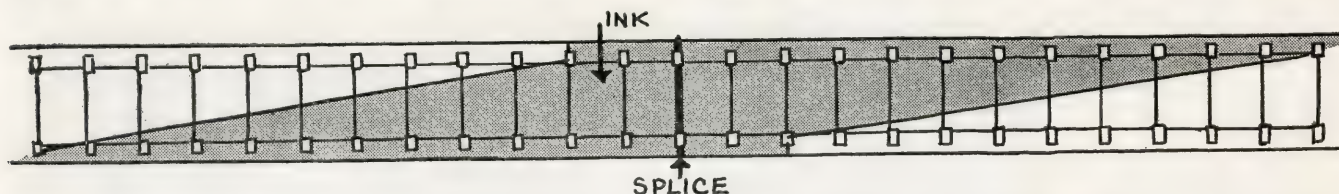
Although Class 2 is divided into two sections, the trophy will be awarded for the best film in either class, irrespective of the section under which it may be entered.

A solid silver challenge trophy will also be awarded for the best film in Class 7. The subjects are the same as Class 2 (both sections) but only 8 mm. and 9.5 mm. films may be entered. The trophy will be awarded for the best film in either section of Class 7, irrespective of whether it is in 8 mm. or 9.5 mm.

The winner in each class will be entitled to hold the trophy for one year and a replica will be awarded him or her when the trophy is returned.

Details of the competition may be obtained from the Hon. Gen. Secretary, W. E. Chadwick, F.A.C.I.

Readers' PRIZE-WINNING HINTS



EVERY month we offer prizes of half-a-guinea for readers' hints and tips. We would like to remind readers that their entries should be as short and to the point as possible. Sketches to illustrate them are welcomed. They need not be finished drawings for our artists can refashion them to publication standard. We do not require elaborate suggestions so much as simple methods of improving technique and saving unnecessary expense.

Hints for our September issue should reach us not later than July 27th. Address your entry: Hints Competition, The Editor, *Amateur Cine World*, Link House, 4-7 Greville Street, London, E.C.1.

An effective and very simple "wipe" is described by Mr. George B. P. Sturrock, of 127, Locksley Avenue, Knightswood, Glasgow, W.3., who is awarded one of the half-guineas. It can be carried out on both 16 mm. and 9.5 mm. film, the great advantage being that there is no need to splice films which are already joined up.

"I use Indian ink," he writes, "but any black dye would serve the purpose. The 'tools' needed consist of a sharp-pointed pen, a small camel hair brush and a wooden rule. Firstly, blacken with the ink two complete

frames at either side of the join. Then count ten frames along from the outer blackened frame and draw a diagonal line with the pen, taking in the ten frames. Next do likewise on the other side of the splice, making both diagonals parallel. Now fill in between the two lines with ink, using the brush."

A prize of half-a-guinea is also awarded to Mr. T. H. E. Rushton, of 6, Scarthoe Road, Grimsby for the following title tip:—

"Very often it is desirable to suggest a definite atmosphere for a film even in the titles. Unusual titling effects may be obtained by writing letters on thin celluloid with aniline dye dissolved in amylacetate or mounting letters on to the celluloid, bending the celluloid into desired curves and projecting this at a desired angle on to the titling screen.

"Twisted and weird effects may also be obtained in a similar way by mounting letters on glass or by producing transparent letters on a dark background. Similar use may also be made of stencils in metal or other opaque material. Amusing titles may thus be made for comedies and weird ones for mysteries."

Federation of Amateur Film Societies

AN East Midlands Federation of Amateur Film Societies has been formed with the object of linking together cine enthusiasts over a wide area of that part of England within a radius of, say, fifty miles of Nottingham. This Federation, which is the first of its kind in the country, was formed at an informal meeting of representatives of Lincoln, Nottingham, Doncaster and Grimsby Amateur Film Societies at Chapel St. Leonard's on the Lincolnshire coast on Sunday, June 3.

The presence of the representatives at that spot was due to Nottingham's decision to invite other societies in the area to join with them in a summer excursion, but it was Lincoln's idea that there should be some permanent linking up, not only of those four Societies, but of others in that wide area known as the East Midlands.

Having regard to the fact that the idea of the Federation came from the Lincoln A.F.S., the first chairman and secretary of the Federation were chosen from the Lincoln Society. Mr. W. M. Campbell, chairman of the Society was elected unanimously to the chair of the Federation for one year with Mr. G. F. Morton, Hon. Secretary of the L.A.F.S. as Hon. Secretary of the Federation. It was agreed that the officers each year should be elected from one town in order to facilitate the work of the Federation. It was also agreed that the

chairman and secretary of each society should be the delegates to attend meetings of the Federation as representatives of their societies.

The delegates present at the inaugural meeting, which was held in a motor omnibus, were: Lincoln: Mr. W. M. Campbell (chairman), Mr. G. F. Morton (Sec.) and Mr. A. T. R. Laing (Social Sec.). Grimsby: Mr. W. A. Taylor (Chairman), Mr. J. Gilbert (Assistant Sec.) and Mrs. E. Parker (make-up). Nottingham: Mr. H. Amos (Chairman), Mr. A. E. Hammond (Sec.) and Mr. John B. Wood (Outings and programmes Sec.). Doncaster: Mr. Bernard Cuttriss (Chairman), Mrs. Cuttriss (Sec.).

Mr. H. B. Harris, a Vice-President of the Lincoln Society, and a member of the National Council of Cinematograph Exhibitors' Association was also present, and after tea, at Skegness, he announced the formation of the Federation to the entire party, which numbered about eighty. He spoke of the benefits which could result from the association of a number of societies, and also said that the C.E.A., rather than put anything in the way of amateur cinematographers, would support them whenever they could.

Any amateur film society in the East Midlands area which is desirous of joining the Federation should communicate with the Hon. Secretary, Mr. G. F. Morton, Towan Blistra, Mount Street, Lincoln.

VARIABLE CAMERA SPEEDS

The Whys and the Wherefores

THERE was a time when I had but a poor opinion of the value of variable speeds on sub-standard cine cameras. A "selling point," certainly—but of what real use? I excepted the one-picture-per-turn movement: this certainly had an application in connection with "stills," titles, copies of photographs, letters, etc., in artificial light, as well as its ability to produce animation in inanimate subjects; but the 8-picture- and 32-picture-per-second movements: of what use were these?

The main advantage (I reasoned) of the 8-picture movement was the fact that it permitted the taking of motion pictures in light which was otherwise insufficient. Yes; but what sort of motion pictures? Pictures in which everything and everybody moved jerkily at an absurdly exaggerated speed, unless special arrangements were made to retard the actual speed of movement—always a difficult, and often an impossible, matter. This seemed to me a very crude makeshift for a faster film or a lens of wider aperture. The 32-picture movement appeared to be an excellent method of doubling the expenditure on film material (already expensive enough) without securing the advantage of real slow motion. Thus I reasoned.

About Slow-Motion

In more recent times I have had occasion to alter my views. It is true that real slow motion is unobtainable at a speed less than 64 frames per second, and it is equally true that "half speed," or 8-frames-per-second, results in double-speed action on the screen; neither is it possible to correct matters by reducing the speed of the projector; yet the fact remains that there are occasions on which the half-speed and double-speed movements are extremely useful. Let us consider them.

First, however, a few words about the 64-picture speed. This may be regarded as the minimum speed for real analysis, or slow-motion, work. Such a speed demands really high-class workmanship in a camera, and is usually fitted only to spool-loading cameras, because the average charger, or film cassette, is hardly suitable for such high speeds. While 64-frames-per-second is very useful for analysis of golf and tennis shots etc., and is also very effective as an occasional diversion, it is obviously extravagant of film and would, perhaps, be very seldom made use of by the average amateur.

If You Must Study Cost...

It could, of course, be argued that as film duration is judged on "screen time," shots at 64-per-second could be correspondingly reduced so that this speed was but very little more extravagant than normal speed. I concede the point so far as the analysis of simple actions

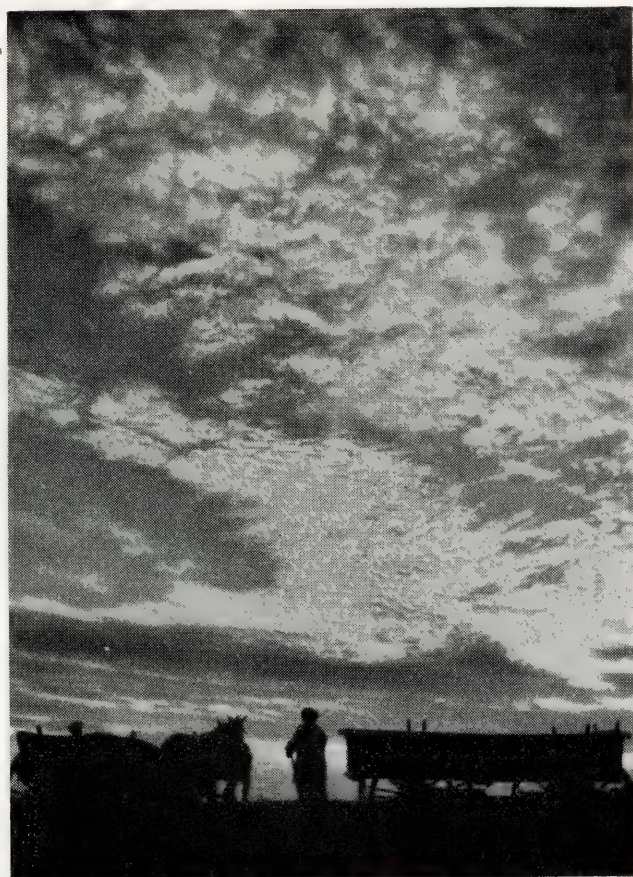
By
**HAROLD B.
ABBOTT**

is concerned; but the amateur who is obliged to study costs must then remember to shorten his slow-motion shots to 3 or 4 seconds as against his normal "bursts" of 10 to 15 seconds. For the benefit of the tyro, it may be pointed out that a 4-second shot, at 64 f.p.s., produces a length of film which will occupy 16 seconds if projected at the normal speed of 16 f.p.s.

Personally, I should be quite content to sacrifice the speed of 64 f.p.s. for one of 32 f.p.s., because for my purposes (and, I believe, those of the average amateur) the latter speed is of greater utility. The ability to slow-down action by 50 per cent. is one which can often be profitably utilised in the "documentary" or scenic films which constitute a large proportion of the amateur cameraman's efforts.

To give one or two examples: A shot is required of a railway engine in motion, with particular attention to the wheels and coupling rods. The amateur cameraman, on his normal journeys to the office on a "local" train, has noticed that at about the same spot each morning a main line express overtakes the "local," the engine passing our enthusiast's carriage in about three seconds. He could get those flying rods and whirling wheels

(Continued on next page)



The sun can be 'sped' on his way in the West (provided the quickened action does not spoil the tempo of the film) and banks of clouds made to move swiftly across the sky, by exposing at half-speed.

Making the Most of VARIABLE

CAMERA SPEEDS

beautifully if only it wasn't all over so quickly. Three seconds is not enough, but six would be about right for his requirements. Well, here is a case for the double-speed movement.

Our friend selects a nice bright morning, takes his camera to "business" and, as the express becomes due, sets his camera to 32 f.p.s. and diaphragm one stop larger than normal, and (looking fiercely unconscious of his fellow-travellers' scrutiny) waits for the engine to go by. I am fully aware that on that particular morning, just before the express is due to overtake, a thick fog will suddenly descend on the location, or the express will be derailed; but that is a matter of normal expectation, and the amateur will philosophically decide to try again to-morrow.



Distance shots, of cathedrals or what-not, from railway carriages do not call for other than normal camera speeds; but it may often happen that double-speed is called for when trying to secure shots of "middle distance" subjects from a moving train.

If, for any reason, you have ever tried to cine-photograph one of those circus whirligigs which are a feature of some of our arterial roads, you may have been disappointed with the comet-like effect of cars speeding across the front of the camera. We may as well admit that cars travelling at high speed seldom photograph well; but the "comet" effect can often be reduced by making use of the double-speed adjustment on the cine camera.

Another useful application of 32 f.p.s. is in the steady-ing of panoramic effects. Few amateurs can "pan" properly. The double-speed movement will decelerate the "pan" and, to some extent, mitigate any unevenness of swing. Likewise, on a moving vehicle, where it is impossible to avoid a certain amount of camera shake, the use of double speed will "slow up" the bumps and

(Continued from page 201)

make them a little less intolerable in projection. These are but indications of the usefulness of a 32 f.p.s. movement: other applications could be mentioned, but what has been said must suffice for the present. Needless to say, double-speed should not be resorted to in any case where an unnatural deceleration of action will be apparent on the screen (except, of course, where semi-slow motion is deliberately aimed for). The amateur will have no difficulty in judging the type of shot which will not admit of deceleration.

It must not be overlooked, when filming at double speed, that normal projection will double the duration of these shots; care should therefore be taken to see that the length of double-speed shots is not overdone.

Now let us turn to the 8-frames-per-second movement. Admitting that 8 f.p.s. gives twice the normal exposure to each individual frame, we must nevertheless recognise that with average movement, or action, this speed cannot be satisfactorily used to compensate for poor lighting. Provided the action to be photographed is naturally very slow, or can be reduced to half normal speed, then 8 f.p.s. (or half-speed) may be satisfactorily adopted; but for the "usual run" of subjects it is definitely unsuitable.

Blurred Images

The objections to its use, for average subjects, are well known to students of amateur cinematography; but for the benefit of the novice they may be briefly stated as follows: Apart from the fact that action cine-photographed at 8 f.p.s. is accelerated to double speed on normal projection (and the illusion of motion cannot be conveyed at a projection speed much below 16 f.p.s.), the comparatively long exposure given to each frame tends to produce blurred images due to movement of subject during the brief period each frame is actually receiving the exposure. Further, owing to the greater amount of action "missed" by the camera during the longer periods of eclipse between each frame, the action tends to become spasmodic on the screen. Obviously all these objections are overcome when the action of the subject itself can be reduced to half speed.

Why, therefore, do I say that the half-speed movement is of value to the amateur on some occasions even when the action speed (as distinct from the camera speed) may not be reduced? I will try and illustrate.

Have you ever cine-photographed the opening and/or closing of the bascules of the Tower Bridge (London) from the Tower Gardens? (I mean, of course, when no Warder, or "Beefeater," was looking; because he would stop you if he saw you using a cine camera in Tower

(Continued on page 227)

Do not attempt to expose at half-speed for a subject such as this or the boats will fly across the water, ruining the harmony of the scene. If the light is bad, don't shoot. Remember, some of the best "night" scenes are taken in the evening.

IDEAS FOR BETTER TITLES

THE modern tendency in manufactured title outfits is to make them small and to employ small title cards. The title card which was about twelve by ten inches in size and was shot from a distance of several feet is almost a thing of the past. Perhaps this is as well, because it is definitely easier to write a title on a card four by three inches in size than it is to do so on a card twelve by ten inches in size. The smallest of the manufactured outfits is, of course, the old Pathe Babygraph which used a title card approximately two inches square. The titler itself folded up and slipped into a little wallet no larger than a purse.

Other title outfits use cards from three by two inches to five by four inches in size. These are very convenient sizes to work on and a useful point to remember if one is going to use the conventional white on black title is that there is no need to purchase title paper if one possesses an ordinary roll-film camera. The roll-film is protected from the light by means of an opaque paper backing, red one side and black the other.

It will be found that the black side is a good matt black and can be written on very easily with white ink. It also possesses the advantage that it does not "work up" under the nib and spoil the clean cut out lines of the letter. Another useful tip to remember is that where the lettering is a little bit ragged in outline, it can be touched up when dry with Indian ink.

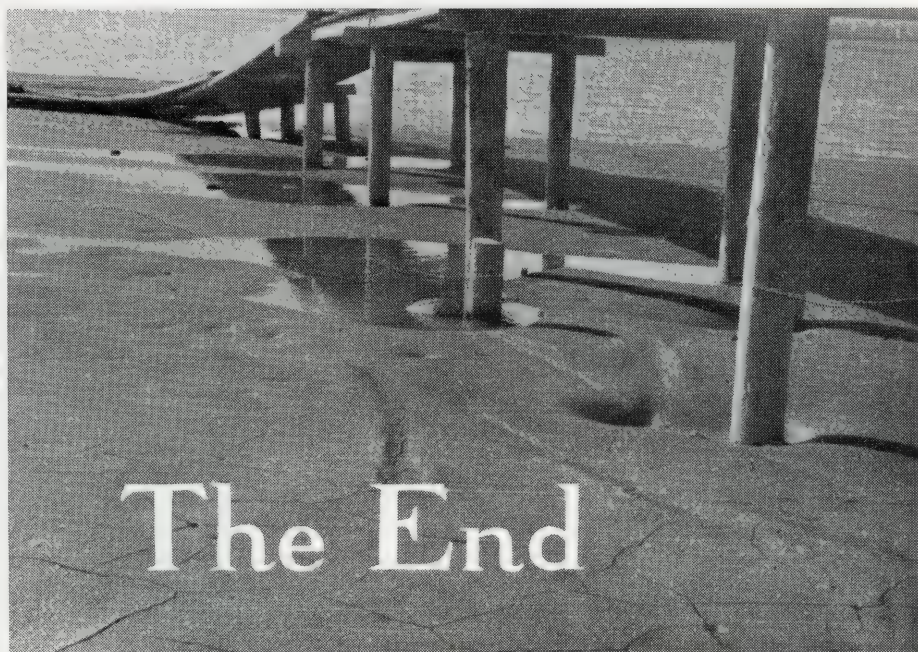
Brush or Pen?

Many amateurs when they decide to try their hand at title making are uncertain whether to use a brush or a pen. The only advice that can be given on this point is, use the one which comes most naturally to your hand. If you have received an art training you will no doubt produce good results with a brush, but otherwise the best thing to use is one of the specially designed flat-ended nibs which can be obtained so as to leave either rounded or square ends to strokes.

Do not use a black letter on white ground title, since apart from the sudden and annoying glare, such a title shows up the scratches and dirt on the film.

If you feel that you cannot letter free-hand, by all means rule guide lines, but do not rule them in lead pencil because the shiny pencil lines will reflect enough light to register on the film. The remedy is to rule the lines lightly with a dark red pencil. Such lines will not photograph on an ortho film, and as there is no colour to be corrected in a title it is obviously a waste to use panchromatic film stock for shooting titles. The Cine 8 user is, however, limited to a panchromatic

*Title Paper from Roll-Film
Packing: Brush or Pen? : Type-
set Printed Titles*

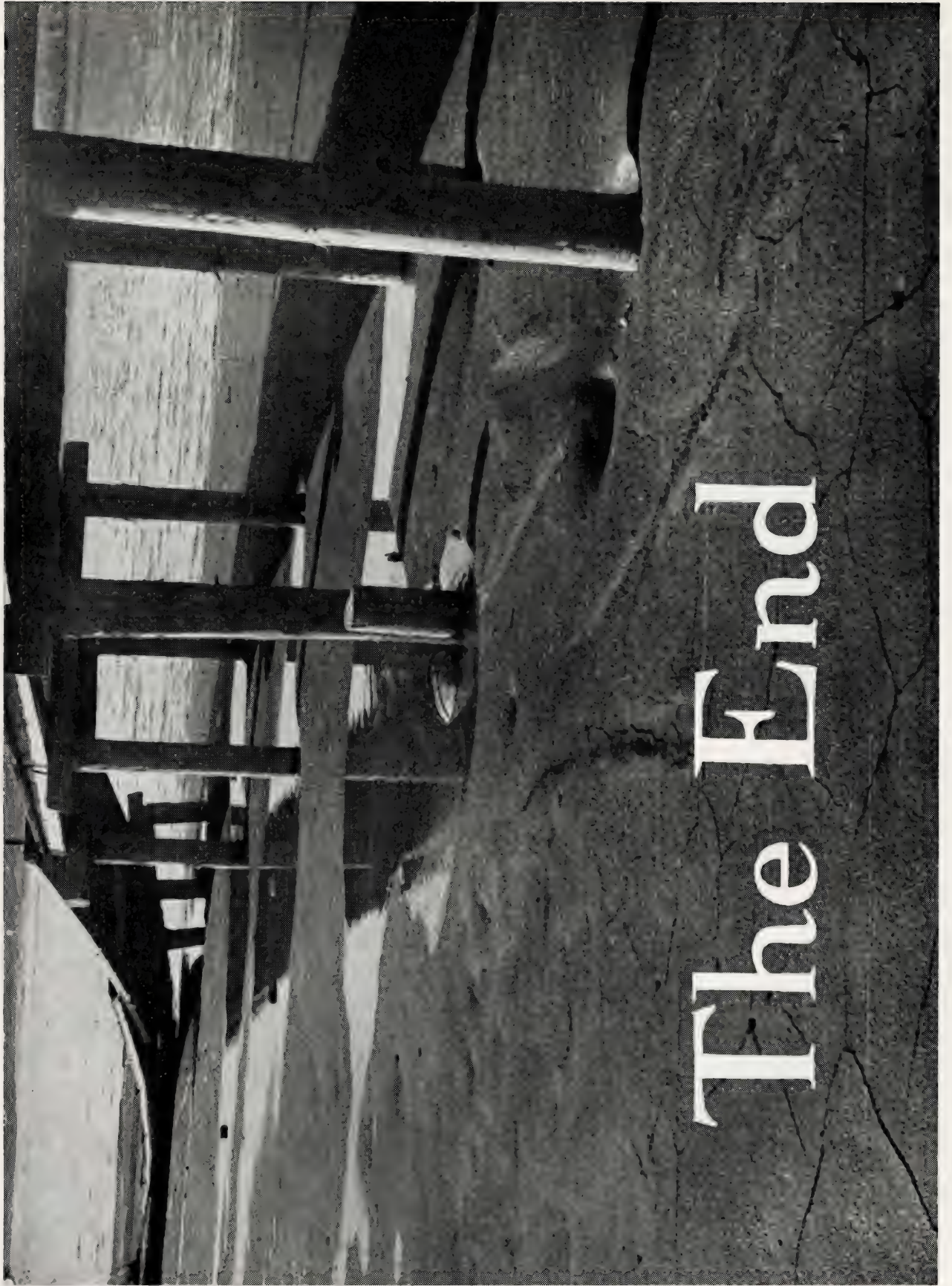


For Bell-Howell, Cinecraft, Ensign and Kodak Titlers. A picture for the smallest sized titlers appears on page 206

stock and his best method is to use guide lines very lightly ruled with a dark green pencil.

For those who want their titles to have a professional look about them there is the ordinary type-set printed title. The letters should be heavily printed on a pale yellow card and the strip of film developed as a negative. This will give a white letter on black background title on the screen and is termed a negative title. It can only be used with reversal film because if it were used with a printed positive the emulsion of the title would be the thickness of the film base nearer the projector lens when passing through the gate and this little difference is sufficient to destroy the critical sharpness of the projected title. Avoid the use of fancy lettering. The main title is best done in block lettering and the sub-titles are best in a well rounded medium stroke letter. Do not use types of lettering in which the cross strokes are thin and the down strokes thick; such titles are not easily read on the screen, and after all, it is the effect on the screen that counts.

When an art title is needed in a great hurry a practical method is to take an old still negative which will fill the title card opening of your titler and write the title on the emulsion with Photopake. Shoot with a lamp behind and no light in front and develop the strip of film as a negative. This will give you a positive picture with the lettering on it in white.



What's NEW in

MEYER LENSES FOR THE DEKKO.

THAT remarkable value-for-money 9.5mm. camera, the Dekko, which, as readers will remember, is fitted with a number of refinements, including variable speeds, unique in cameras of its class and price (a review was published in last month's *Amateur Cine World*) can now be fitted with the famous Meyer Plasmag and Anastigmat lenses. The lenses are supplied and fitted by Mr. A. O. Roth, the well-known cine dealer of 85, Ringstead Road, Catford, London, S.E.6. The time required for fitting and checking is three days.

The Meyer lenses need no recommendation from us. Considered purely in terms of cost they are not cheap; but considered from the standpoint of the pictures they produce (and this, surely, is the only ultimate criterion) they are a splendid investment. A Dekko camera fitted with one of these lenses is indeed an instrument to be proud of.

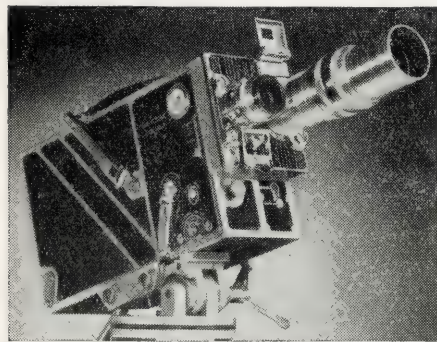
For supplying and fitting a Meyer Plasmag f1.5, either 20mm. or 22mm. in focussing mount to the customer's own camera, the charge is £16 10s. Fitting and supplying a 25mm. f2.8 anastigmat in focussing mount costs £8 15s. Other lenses, including a telephoto, can also be fitted. You can get your camera fitted with a Meyer f2.8 anastigmat 20mm. in fixed mount for £4 15s. Dekko cameras, fitted with the Meyer lenses, can also be bought complete from Mr. Roth at prices ranging from ten guineas to £22 10s.

Readers will also be interested to learn that the Midas combined camera and projector can also be fitted with the Meyer f2.8 anastigmat. It is actually faster than the standard lens fitted on the Midas and for projection gives a picture one third larger than the standard lens at the same screen distance and almost double the illumination. The price for supplying and fitting is £4 15s., a deep lens hood being included.

REMARKABLE NEW TITLER—FIRST DETAILS.

The other day we received a short film made up entirely of titles. No, it was not the product of some weird new school of cinematic thought, but was designed purely as an example of some of the effects that can be produced by the —. But we anticipate, as the Victorian novelist used to write. We showed it to a

cine enthusiast, omitting those titles that explained its origin and asked him how he thought the titles were produced. "By professional means, I should say," he replied, "filmed on standard and reduced to 16mm."



The Cine Kodak Special, to be reviewed next month.

APPARATUS AND IDEAS

In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.



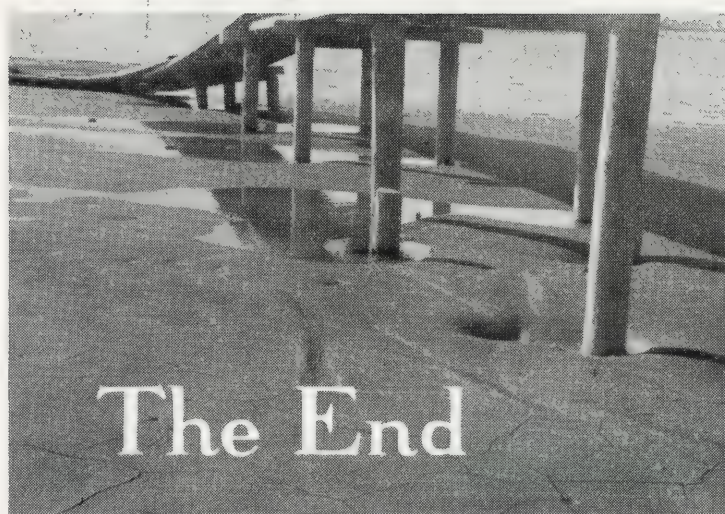
An example of the attractive effect produced by the new metal letters supplied by the Midland Cine Service.

The titles slid and twisted about on the screen, approached, receded, turned somersaults. There were fixed titles on futuristic backgrounds and plain titles most effective in their restraint and simplicity. Many of the effects one sees in the trailers shown at the commercial cinemas sprang into being on our screen. And they were all made by a titler produced especially for title-making at home by any amateur! The advance details we have obtained of this titler give promise of a piece of apparatus of exceptional interest—promise which is borne out by the demonstration film. We expect to receive the titler for test by the time these words appear in print and it is hoped, therefore, to publish a report on it in our next issue.

It is called the Wizard Super Titler and is, we understand, made in polished mahogany with chromium fittings. The following are some of its notable points:

The metal title frame is slung in a special metal cradle and can be pivoted from any angle, thus causing titles to appear from a different part of the screen at each change of title. The baseboard is hollow and contains a sliding bar which, by means of a knob on the top of the baseboard slides a second title board to or from the camera, thus producing the approaching and receding effect often seen in professional films. (Incidentally, if readers wish to see for themselves in their own homes how effective such titles can be they should make up their minds to secure one of the free *Amateur Cine World* leaders awarded for amateur films that reach a certain standard of merit. The approaching title effect, against a moving background, is employed on these leaders).

(Continued on next page)



For Kodak Cine 8 and Pathescope titlers

A winding device, so the specification runs, is easily fitted to the metal cradle for obtaining continuous titles with an upward motion. Another innovation is a transparent title screen which is fitted in front of the winding device, enabling transparent titles with moving patterned backgrounds to be obtained. For stunt title effects a reverse-motion fitting is supplied. Futuristic effects are obtained by means of a special "stage" and set of futuristic backgrounds for use in front of or behind the transparent title.

A fount of white metal letters is supplied with the titler and in this connection (still following the precedent of our Victorian author) we would like to hark back to a paragraph in an article on titling which appeared in the June number of *Amateur Cine World*. It went as follows: "It is very disappointing to find that the letters usually offered with titling outfits are all capitals and no regard seems to have been paid to the lower case type. Obviously in order to obtain correct and artistic main and sub-titles, lower case letters are just as necessary as block capitals."

Well, now we have them. We have received specimens of three different founts—Old English, Classic and Broadway. Each is clear and modern in appearance. They photograph well as is shown by the specimen titles made with the Wizard Super Titler, these three founts being used exclusively in them. The letters themselves can be bought separately from the Titler and are now available. A titling set consisting of 126 pieces (either black or white) with a polished aluminium frame for taking the background pictures, costs only £1 17s. 6d. They are fixed to the titles by pins (which, being on the underside, are quite invisible) and cannot drop off. The outfit and the Titler are supplied by the Midland Cine Service.

FOR SMOOTH PANORAMS.

Panorams to the right of them, panorams to the left of them! No wonder the audience gets dizzy and inclined to be a little sarcastic. Yet few of us can resist the temptation to pan. We know just how to do it, we tell ourselves. A slow, smooth pan . . . that's the idea. But the result on the screen is often either a background of fuzziness before which people move or

New APPARATUS

(Continued from page 205)

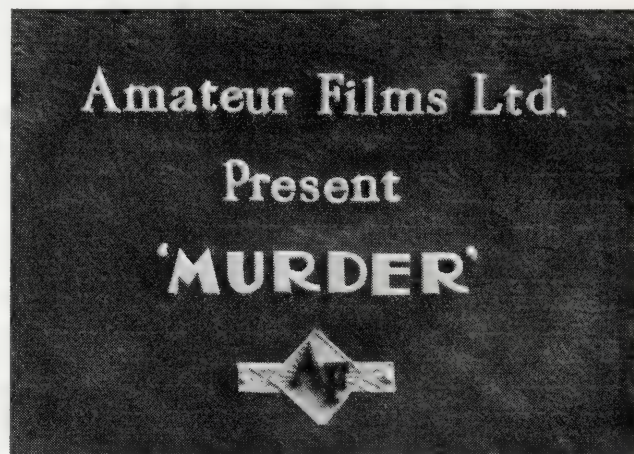
perform without the audience being able to take in just what they are doing, the speed of the pan being too fast, or else the scene goes by slowly enough, but in a series of jerks.

Use a tripod with a pan and tilt head—that is the obvious way to overcome the fault. If you have a still camera tripod you will be interested in the useful accessory sold by the Westminster Photographic Exchange, Ltd. It is a tripod head called the Tiltopan and is attached to the tripod by an ordinary standard thread screw; the camera is fixed to the head by an easily manipulated screw.

We found the Tiltopan to be very smooth in operation. It should be noted that it can be locked by two conveniently-placed levers, thus enabling rock steady pictures to be taken in practically any position. The head is chromium-plated and the base is finished in black crackle enamel. The Tiltopan sells for 13/6.

A USEFUL REWIND.

Most of us at some time or other have had to engage in the patience-testing task of winding a super-reel of film which has unravelled itself on the floor, a situation that invites scratches and bent film. A rewind is surely



Upper and lower case letters are provided in the new titling outfit sold by the Midland Cine Service.

one of the most useful of cine accessories, particularly if there is no rewind on one's projector. We have recently received from the Westminster Photographic Exchange, Ltd., a substantial handsome-looking rewind which costs 25/-. This piece of apparatus is particularly well-made, being very solidly constructed. It takes two super reels of 16mm. film on its two geared rewinds which are mounted on an oak base, 17½ by 4 inches. In itself this is a worth-while accessory; if a splicer is mounted on the base—which it can very well be—you get a very efficient editing aid.

CINE KODAK SPECIAL.

In our next issue we shall review the Cine Kodak Special, the high-water mark of camera design.

How to Obtain

DISSOLVES WITHOUT RE-WINDING

THE value of the dissolve is well known to all intelligent cinematographers. Through its employment, the change from one scene to another can be made without impairing the natural fluidity of the film—though, to a certain extent, it is true that braking action may be imposed upon the tempo proper. This secondary effect of the dissolve does not, however, detract from the value or importance of the device; it merely insists that dissolves shall not be used in cases where the action must cut swiftly from one scene into another.

Unfortunately, the device is not used so frequently as it might be—probably on account of certain difficulties that are encountered in the task of “lapping.” This necessitates rewinding a small length of exposed film from the take-up to the supply footage, the rewound portion of film being further exposed upon the complementary shot. With some cameras, it is possible to do all this to perfection; with others the extent of rewind possible is very limited, whilst with others again the rewinding has to be accomplished in a jet-black dark room.

In the last case, film manipulation has to be done entirely with the fingers—a circumstance which renders it a very irksome and fiddling task. Moreover, as it becomes necessary to check the final threading, a few frames of film have perforce to be run off in the dark room; and it is by no means easy to ensure that the particular frame which commences the dissolve is left correctly in position at the gate aperture.

In order to avoid these difficulties, the writer has

In a great many instances, the camera has to be taken into the dark room and the film partially rewound before it is possible to secure even a simple lap dissolve. Our contributor's method—which has been thoroughly tried out—will be found to avoid these difficulties and to bring effective dissolves easily within reach of the worker whose apparatus is not fully equipped with the latest of ultra-modern refinements.

evolved a method in which a blanket of chemical “smoke” is made gradually to obscure a predetermined portion of both images concerned in the dissolve—smoothly taking out the first and leading in the second image immediately the change in subject matter has been made. It is desirable not to operate the device too suddenly since the effect is then to create a mixed fade. Nor is it claimed that this simple method replaces lap super-

By
SIGURD
MOIR



Introducing the Author . . .

Has been actively interested in cinematography for past ten years, during which time has made or assisted in making over a score of well-known films in 35 mm. and 16 mm. Best-known of solo efforts are “Retrospect” and “Panic.” Assisted in the making of “Contraband,” “Speculation,” “Thirst” (C. S. Cine S.) and “Symphony of Holiday” (East Anglian Film Guild). At present directing “Pogrom” (London University Film Society). Has written over 500 papers and delivered many lectures in the interests of serious cinematography. Appointed President of Sub-Standard Film Society in 1932; recently appointed to Executive of International Film Council.

Editor of “Cinema”: Civil Service Arts Magazine.

imposition—though the atmosphere or mood created by the device is practically identical with that of the more difficult types of dissolve.

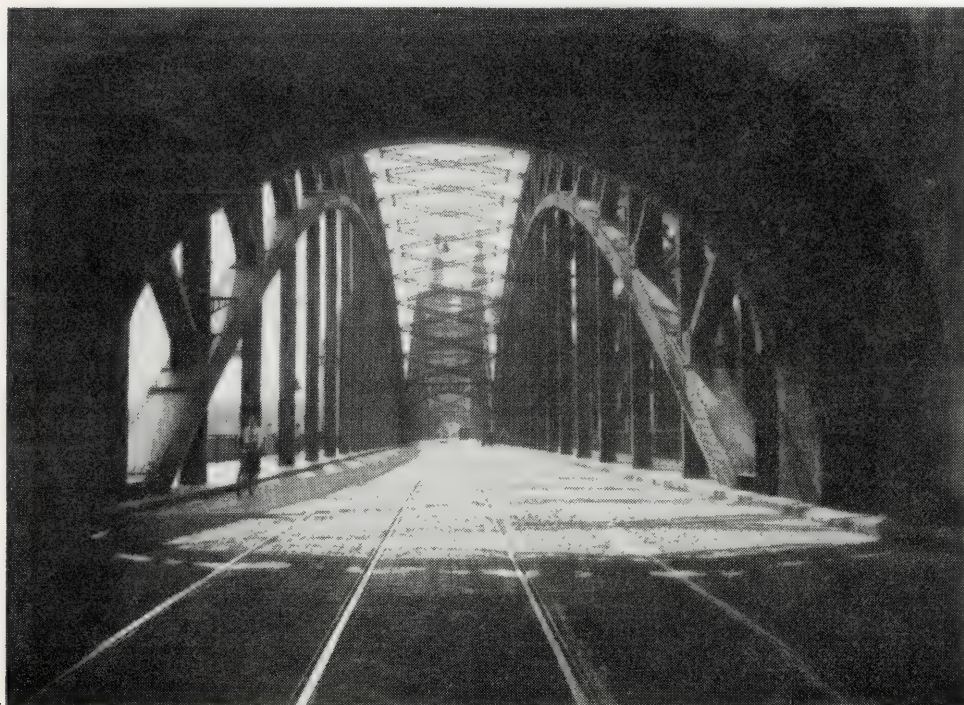
Experiments were first made with a number of volatile hydrocarbons; but these were

soon abandoned on

An attractive, well-composed picture. It could, however, have been improved by the introduction of a living subject placed somewhere near the pictorial centre of the scene, the focussing point of the converging lines.

account of the deep blackness of the resultant smoke (Continued on

next page)





and also because of the time normally required to clear interior sets after using the device. The substances now preferred can be fired in a flash or they can be modified to burn rather slowly—thus permitting of short or long dissolves, according to the requirements of editing. In addition to this, the “smoke” itself is of a more suitable neutral shade and can be used without introducing any harshness of contrast with the adjacent images concerned. And, what is more important, the smoke naturally tends to rise in light, billowy clouds to the top of the set—whence it passes away without causing any inconvenience or bother.

Making Quick Dissolves

For a quick dissolve, a simple mixture consisting of four parts (by weight) of *black* antimony trisulphide to three of potassium chlorate will be found very effective. This is inclined to burn very quickly—though not so quickly that an effective dissolve cannot be made.

For a longer dissolve, the mixture should be slightly varied to represent the following:

antimony trisulphide	4½ parts
potassium chlorate ..	2½ „
potassium nitrate ..	1½ „

About two ounces of either mixture is sufficient for a good close-up dissolve, and sufficient materials for this can be purchased for a few pence from any chemists’

The clouds make the picture—an old saying but one that should be constantly borne in mind. The pleasant clouds, the graceful, slowly-moving swans and the softly stirring rushes give a suggestion of stillness and peace not easily obtained.

Right: Fireproof devices for burning chemicals for dissolves. (See article.)

DISSOLVES

without a

DARK-ROOM

(Continued from previous page)

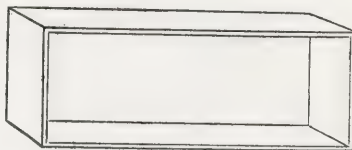
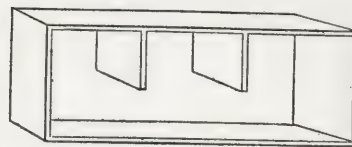
sundriesman or laboratory supplier. Care should be taken to purchase only the black trisulphide, for there is a pink substance of the same name and also a pink pentasulphide.

To ensure absolute safety in the use of these mixtures, it is necessary to employ a fire-proof device similar to those shown in the accompanying illustration. The simpler of these is intended for use close up to the camera; the other tends to distribute the smoke in billowy clouds over a wider front and is, therefore, suitable for use at greater distances.

The powder should be arranged in one or three small heaps, according to the type of device being used, and it must be ignited with the aid of a long taper. There is no danger whatever in using the mixtures as directed—taking care to keep the main supply well corked in a wide-mouthed bottle.

It is important to note that the changes which have to be made during the course of any dissolve usually affect the action and characters much more than they affect the set itself. Such changes can therefore be made without the necessity for stopping the camera—a single charge of the mixture being

sufficient to permit of the changes being made. Where, however, difficult or intricate changes have to be made, it is advisable to make use of two charges and to stop the camera for a while whilst the changes are being effected.



ROYAL VISIT TO MANCHESTER

We learn that the Manchester Film Society is making elaborate arrangements to film the Royal Visit to Manchester on 17th July, when H. M. The King is to open the new Reference Library. Cameramen armed with telephoto lens are being installed at vantage points all along the route and a roof overlooking the opening ceremony has been secured where an operator with a 6" lens is being installed. The M.F.S. has been able to secure first floor windows and other useful perches along the route of the royal procession and has been fortunate in securing the personal interest of the Chief Constable of Manchester in the venture.

Work on “Heads” is still going on and the help of the Manchester Art School has been sought in providing a lifelike, lifesize portrait of one of the characters in this film.

Your Film Must Have TEMPO

THE artistic success of a film can be made or marred in the cutting room. We will assume that the camera-man has supplied the best shots that the subject can provide. The cutter can now improve or destroy the work, according to his skill. My object is to show how he sets about his task. Of course, in the case of most of the readers of *Amateur Cine World*, director, camera-man, and cutter are all the same person, rather as Poo Bah combined all the offices of state in his own person.

The cutter receives the film from the processing department and his job is to build it up into a consecutive dramatic whole. Many amateurs are content to leave their films just as they are when they receive them from the processing station but all films are improved by careful cutting. The film as the cutter receives it consists of various scenes which may or may not be in any order and may be of any lengths.

Now the first thing the cutter has to learn is that the length of each individual scene should depend on its subject. In general, peaceful scenes should be long and scenes which have much excitement or suspense should be short. Consider the following sequence. A labourer's cottage in a country village catches fire, fire engines are called from the nearest town and put the fire out. How does the cutter piece together his material to reproduce first the calm of the village, then the growing excitement when the fire is discovered, coming to a climax when the fire engine arrives, and finally the returning peace when the fire engine has done its work and gone again.

The cutter hasing pieces of film length. Firstly, village, the cottage working in the fields nearby. Secondly, some shots of the cottage thatch burning, having been set on fire by a spark from the chimney. In these the fire will be at various stages, in some the villagers will be trying to put it out, and in others the fire brigade will be there. Thirdly, there will be shots of the labourer noticing the

The labourer at work in the fields. Shots of the village scenes before the fire are fairly long, to establish an air of peacefulness in contrast to the excitement produced by the fire (see article).



before him the following all of about the same various views of the village and the labourer

*How to Build Up
the Dramatic*

Effect of a

Picture by

Careful Cutting

By

JOHN G.

PATTISSON

closer shot of the man and finally another scene of the cottage. The story has not yet begun but the "atmosphere" of the village will have been created.

We now begin the story and the tempo must be gradually increased. To a certain extent the subject

fire, going to the post office and telephoning for the brigade. Fourthly, some scenes of the fire engine on the way to the cottage, and lastly, some pictures of the villagers running to the fire.

Now let us see how the editor builds this material up into a dramatic whole. First he wishes to establish the suggestion of the peace of the village, so he makes the first scenes all fairly long. First a view of the whole village, then a view of the particular cottage and of the cottager working in the fields, then a

itself increases the tempo, but the control really lies in the hands of the cutter. To the sequence which he has already joined he adds the first shot of the fire itself. This he makes somewhat shorter than the scenes before. To it he adds some more of the labourer scene, not so much this time but still longer than the shots which are to follow. Then, after a short return to the fire itself, he adds the scene in which the man takes a rest from his

work and in doing so notices the fire.

From now on the individual scenes grow progressively shorter; some of them will be mere flashes, just long enough for the audience to realise what they are. Now it is time to add the scene in the post office. This is not much shorter than the foregoing scene (the post office being still peaceful) and the first three quarters of this scene is the post office before the arrival of the cottager. Then a short close up of the girl telephoning, quickly followed by the fire brigade receiving the call.

(Continued on next page)

CAREFUL EDITING

(Continuing TEMPO from page 209)
will improve any films



Now, although the fire engine will be travelling at a great speed, to include more than a very little of its journey would slow down the tempo of the film and reduce the suspense of the audience. So the cutter takes the piece of film showing the fire engine's journey and from it takes three or four quite short pieces. He also takes the film containing the activities of the village and cuts several short scenes from that, and also does the same with the film showing the fire itself.

He now has a number of short pieces of film in front of him. These he assembles in something like the following order. The fire, burning more fiercely than before: villagers running: the fire engine coming: children running: the fire again: someone drawing water: the fire engine again: villagers at the fire trying to put it out: more children running: more fire: the fire engine again: more fire . . . and so on until the arrival of the fire engine. These shots will all be cut down considerably from the original and will all be much

In the film discussed in this article, the scenes showing the discovery of the fire and the consequent excitement are quick and short. They lengthen progressively as the firemen get the blaze under control.

shorter than the opening scenes of the film, and towards the end of this sequence the scenes will be mere flashes.

The climax has now been reached and so from this point the cutter will steadily increase the length of the scenes in which the fire brigade get the fire under control and put it out; until when all is over and the fire engine has gone again we see the village after the excitement, when each shot will be as long as the opening ones.

The Suspense Atmosphere

The above example shows how the cutter builds up the tempo of the film, thereby building up an atmosphere of suspense. Your own particular film, of course, may not have as much drama inherent in the subject as the example just given, but nevertheless your editing methods should be the same—it is only the degree that is different. Even when the subject forbids such a change of scene as there is in the example given, the rhythm and tempo can be built up by changes of viewpoint, the lengths of the shots from the different viewpoints being governed by the tempo that it is wished to build up.

But all films, whether they are the unpretentious pictures of the family or an ambitious film play undertaken by a society or company, have some kind of tempo inherent in the subject and it is up to the editor to realise that tempo, and to express it in his cutting.

New Ultra High-Speed Camera

An ultra high-speed motion picture camera, which takes up to 2,500 photographs in a second and at the same time records time in one-thousandths of a second, was recently demonstrated in London. This has been made possible by the application of an electrical timing apparatus produced by the Western Electric Company, which is used in conjunction with a new high-speed motion picture camera designed by the Kodak company.

The camera, which uses 16mm. film, has two lenses so arranged that one photographs action pictures and the other photographs the moving dials of an electric clock in the timing apparatus. Action and time are thus simultaneously recorded, the clock dials being reproduced in the margin of each picture.

Some idea of the high-speed at which this camera operates may be gained by the fact that at full speed it uses 50 feet of film in a second. This is about twenty times faster than the usual "slow motion" films shown in cinemas. It takes pictures so rapidly that it records movements not detectable by the naked eye and yet action lasting only one second takes more than two minutes to project on the screen.

Some of the uses to which the high-speed precision timing cine-camera will be that of checking the precision of, and locating errors in fast moving machinery.

Holiday Opportunities

Carnivals make excellent cine subjects, provided good viewpoints are chosen. Readers visiting Burnham-on-Sea (Somerset) this month will have an opportunity of filming the Hospital Carnival which, we learn from the assistant secretary, Norman A. Gobey, I.A.C., begins on Bank Holiday, August 6th with a procession. A children's procession takes place on the 8th and the Fete, etc. from the 7th to the 10th inclusive.

Movie-makers visiting Scotland should make a note of the following Bank Holiday events: Yacht races (final day)—Hunter's Quay to Tarbert and back, Dunoon; St. James's Fair, Kelso; Border Union Agricultural Society's Show, Kelso; Lammas Fair, St. Andrews, and the North British Amateur Rowing Club, Berwick A.R.C. Regatta, Turiff.

MAKING A NATURE FILM

THERE must be few really keen amateur cinematographers who, visiting those little cinemas where you get an hour of interest, news and comedy films for a shilling (it is always "Seats at a shilling; standing, sevenpence" whenever we go) have not told themselves that they could have made a better job of at least one interest film in the programme. Send your audience cross-eyed with weird angles, over-correct your clouds as a sop to the critics (you know how quickly a nice large portion of cumulus can send them into ecstasy) and hey - ho! you have a film fit for the gods. The average human will, of course, reject it.

It is an amusing and instructive pastime, going to the cinema expressly to find fault. Often in those short interest films that they sandwich in programmes in order to give the fans time to get into their seats before the husky Swede flashes on the screen, there is much with which one can find fault. But there is one series of interest films that not even the most captious critic could disparage—the "Secrets of Nature" series.

Their popularity is proof that, despite its worship of million dollar legs and film stars' feet of clay, the public does appreciate intelligently-made pictures which instruct as well as amuse. And not only does it appreciate them. It clamours for more. There is the classic case of the audience at a Lewisham cinema who were so enthusiastic over the film, "The Birth of a Flower," that they would not be satisfied until the manager appeared and promised to re-wind and re-project it.

Many of us must have wondered how these remarkable films were made. "Stop Motion photography," we explained loftily to friends even more ignorant than ourselves, but we knew there was something more to it than that. Now, with the publication of the book, "Secrets of Nature," by Mary Field and Percy Smith (Faber and Faber, Ltd., 12/6) we have an opportunity of finding out. Readers of *Amateur Cine World* are familiar with Miss Field's engaging style of writing. She has the gift, leavened by a keen sense of humour, of explaining things simply, without being guilty of "writing down" to the reader.

The "Secrets of Nature" series was

started in 1922 and is still going strong. Miss Field, who is the only woman at present directing talking pictures, is famous for her direction of the Zoo films and is responsible for editing the whole of the series. Mr. Percy Smith is, of course, the well-known expert on micro-cinema-

Subjects that have 100% Box-Office Appeal.

Wise Words on Editing.

Probing the "Secrets of Nature."

tography. He does all the plant and under-water photography in 'Secrets of Nature.' The book deals with filming bird-life, Zoo films, larger aquatic-life, insects and plants and there are illuminating chapters on microscopical cinematography, editing and sound.

"From the standpoint of the exhibitor," we are told, "no botanical subject can hold popular interest for more than eight or nine minutes. . . . So that is why every plant has a life history which exactly fits into 850 feet of film. Truly nature is wonderful."

Another point the amateur should bear in mind in connection with films of this type is that the average audience appreciates

only films of familiar things. A man who grows roses in his backyard likes to see a film about roses. He knows all about them. Therefore his wishes must have priority of consideration and films made which are likely to appeal to him. Baby animals are 100 per cent. box-

(Continued on next page)



The male frog appears astonished at his wife's achievement. A still from one of the "Secrets of Nature" films.
(Copyright Percy Smith)



'Cutting on action.' The Penguin, 1; The last frame of one scene, cutting to the Penguin, 11 . . . the first frame of the next scene. The continuity is given by the position of the body, denoting action. Actually they are two different birds, but owing to the cutting, the audience imagines them to be the same.
(Copyright, British Instructional Films, Ltd.) The pictures on this page are reproduced from "Secrets of Nature," reviewed here.

Editing a NATURE FILM

(Continued from page 211)

office. Few people like to see a reptile or fat, juicy grubs and such on the screen, nor do they approve of films showing the cruelty of Nature, even though to screen the life histories of predacious animals who obey Nature's law of "Kill or be killed" would be a "mere travesty" with the unpleasant parts omitted. "There was once a man who said that the wood-wasp film was abominably cruel: he was eating shrimps at the time." But it is worth recording that in the film, "Aphis" the audience derived an intense pleasure from seeing green-fly devoured by lady-birds.

Wait Before You Shoot !

Amateur cinematographers will find the chapter on editing one of the most useful in the book although each chapter makes good reading; each teaches the lesson of patience. The advice, Wait before you shoot, cannot too often be repeated. The "Secrets of Nature" films themselves are convincing proof of the value of this dictum. Amateurs may well envy the professional when they read that "a very reasonable allowance is to be permitted to expose from four to six times the length of negative film-stock you will actually use for the completed picture. To photograph up to ten times the length you need is a generous allowance; but, after that, you are becoming extravagant." From the point of view of the amateur, the operative word is "becoming." The director of a nature picture, however, should film "everything that may come in useful, the natural surroundings of his subject, the other creatures that impinge on its life history, long views, close-ups, and shots from unexpected angles."

Cultivate a Visual Memory

Although you must have a very good idea of what you are going to film and how you are going to do it, it is impossible to draw up a hard-and-fast scenario for a non-dramatic film such as a travel or nature picture, but that does not mean that you should shoot haphazardly. You should cultivate a visual memory. "If you can carry in your mind's eye all the scenes you have already taken and visualise all that you hope to take, you will be able to appreciate unexpected scenes that present themselves and that will match or contrast pictorially with other parts of your film. As a very great number of people do have pictorial memories and spell and learn by sight, this memory for film scenes comes easily to many and is not difficult to acquire."

Here is some advice that should be taken to heart: "However untidy you are, you should never allow even the shortest length of film that you have cut off and discarded to be thrown away, for, if you do, you are certain to want it to lengthen the particular scene to which it belongs. Almost invariably when you look in to a cutting room you will find the editor and/or his assistants scratching like terriers after a rabbit in search of two

inches of film which have somehow got mislaid in four thousand feet of 'cut outs.' Every editor has an infallible system for preventing this from happening."

In every page of this chapter on editing there is something from which the amateur can profit. Filming crowd scenes, for instance . . . "A fine cumulative effect of a gathering crowd is attained by a pattern of angles on the screen. For instance, action may move alternately from left to right and from right to left, and then, suddenly, bear straight down from the middle of the screen. This pattern produces a sense of shock that gives a reaction of excitement."

The "Secrets" are edited in conformance with the principles of that school which believes in lulling the audience with simple cutting and rhythmic flow, administering



Here is a subject for a nature film that you will find easy to take and interesting to watch—sheep shearing. Catch the sheep as they are driven in heavy with wool, watch the expert speed of the men as they wield the clippers and the quick scurry of the shorn and naked beasts as they make their escape from the pen.

a shock at a psychological moment. "This school believes that one shock, well timed, is more efficacious than a series of shocks that before long come to be expected."

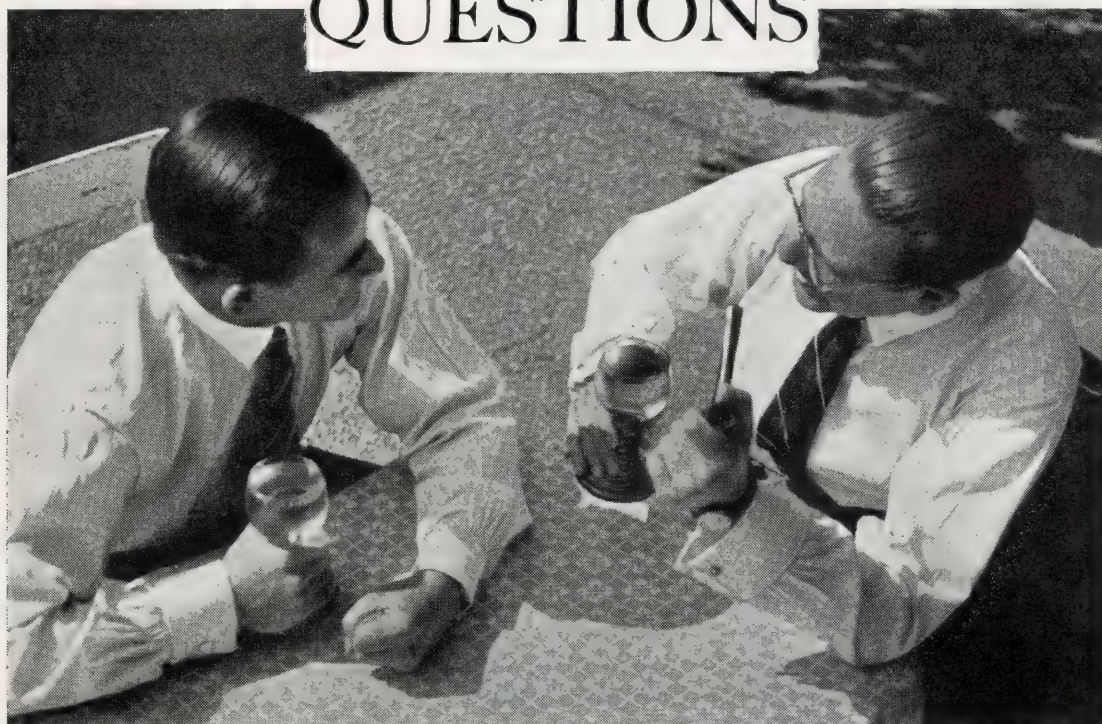
Miss Field has decided opinions on the use of fades and mixes. Fades-in and out,

she says, should be used rather in the same way as chapter divisions. In a short one reel film there is not likely to be room for them, except at the beginning and end. The mix is "more in the nature of the end of a paragraph and gives a sense of continuity rather than of conclusion." It should be carefully directed for "it is only pleasing if the two images that dissolve into one another are more or less similar. The mix is often used to give a sense of time-lapse and is also a great help to editors who do not know how to move from one sequence to the next: this is not its use, but its abuse."

The book invites quotation from almost every page. Every amateur cinematographer will find it stimulating and intriguing.

G.S.M.

A BEGINNER ASKS SOME QUESTIONS



A Dialogue Between A.B. and A.C.W.

YOU have all read those articles for beginners written by experts who have long failed to realise how the simple kindergarten elements of a hobby can fog the perception of the newcomer. It is extremely difficult for anybody who is practised in a particular pursuit to adjust his mind to the level of the absolute tyro. Any man, however intelligent he may be, will stumble and fumble when faced with an entirely unfamiliar set of conditions, and all of us have looked back upon some problem (after it had been solved) and said 'What a fool I was, not to see it. It was so simple.'

Amateur Cine World wants to help the beginner, and after a great deal of thought we have decided upon a method which will tackle the subject from the beginners' own point of view, and ensure that those things which puzzle him are adequately dealt with. For this purpose we have enlisted the assistance of an intelligent young man, with an interest in the cinema and cinematography, but who has not previously handled a cine camera.

He has just acquired one and is learning how to use it. He has read the maker's instructions and is now setting out to take his first pictures. From time to time, as he works, it is inevitable that perplexities will occur, that problems will arise, and that advice will be necessary. Here is where we come in. Our collaborator whom we will call A.B., will pass his problems on to us. We will print them in these pages and solve them in these pages, and so his fellow beginners will benefit from the advice that we give him. If any of the subjects dealt

with raise any further queries in the minds of our readers we shall be glad to hear from them. Letters should be headed "Dialogue" and accompanied by an Enquiry Coupon.

Here are the first questions.

A.B. I wanted to take some close-ups with my fixed focus $f/3.5$ lens, but the manufacturer's booklet says that anything less than 6 feet from the lens would not be in focus. In spite of that I got my picture in focus. Is this a freak, or can I do it again?

A.C.W. But did you take your picture at $f/3.5$, or did you stop down?

Explaining "Depth" of Focus

A.B. I exposed at $f/8$. Does that make any difference?

A.C.W. Yes. $F/8$ is a smaller aperture than $f/3.5$, and the smaller the aperture the greater the depth of focus.

A.B. What do you mean by "depth of focus"?

A.C.W. Suppose you have a number of objects in front of the camera at varying distances from it and you focus on a distance of 20 feet, only objects at 20 feet will give a sharp image on your film. Each part of the image is formed by a cone of rays coming from the lens, and with objects at 20 feet the points of the cones will fall exactly on the film and give a sharp image. With objects at greater and less distances the points of the

(Continued on next page)

cones will be slightly in front of or behind the film, so that the film will cut through a larger section of the cone and consequently the film will receive a more or less fuzzy impression.

A large-aperture lens wide open gives a wide angled stubby cone of rays, while a small aperture gives a narrow angled cone. In the second case the rays can come to a focus quite an appreciable distance from the plane of the film without giving a widely spread image. The contrary is the case with the wide aperture. That is why you can only obtain "fixed focus" lenses for cine-work at apertures of $f/3.5$ or less.

A.B. *To be on the safe side I over-exposed every time when taking my pictures. Is this correct?*

A.C.W. Wrong exposure is never correct. Use an exposure meter and obtain correct exposure readings. If, however, you have to make a decision as to whether to use a larger aperture or a smaller one, remember that when using negative-positive film it is essential that the shadow portions of the picture do not receive too little exposure and therefore use the larger aperture, but when using reversal film it is equally essential that the lightest portions of the picture should not receive too much exposure, so use the smaller aperture. The two different methods are due to the different requirements of the after-treatment when the film is developed for showing.

A.B. *When I was looking through the viewfinder the*

LEARNING CAMERA CRAFT.....A Beginner Asks Some

Questions

(Continued from page 213)

picture was very much more distant than the actual view itself. How can I overcome this?

A.C.W. The view itself, the image in the viewfinder and the picture on the screen are all different in size. You must train yourself to know what a picture seen in the viewfinder will look like on the screen. The faculty is soon acquired.

A.B. *When I am in the shadow and want to film things in the sunlight, and when I am in the sunlight and want to film objects in the shadow, how does this affect the exposure?*

A.C.W. Under all ordinary conditions, if you are filming an object the exposure will be the same whether you are holding the camera in the sunlight or in the shade. It is the light rays that travel from the object, through the camera lens, on to the film, which make the picture. The light which falls on the outside of the camera cannot possibly affect the picture as the camera is light-tight except through the lens.

An exposure meter will give you the proper exposure wherever you may be standing.

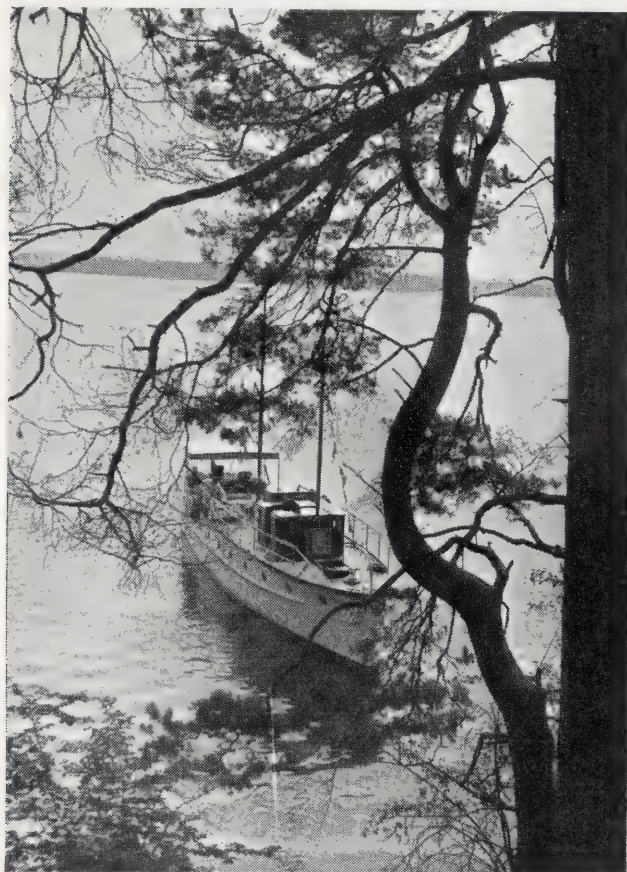
DOGS AS CINE SUBJECTS

Next to small children the dog seems to be a favourite cine subject. His blind loyalty and unquestioning obedience make him as clay in the hands of a sympathetic director. But because his devotion is so absolute and selfless his owner must make sure that it is never abused by being directed in the wrong channels. He will find a mine of useful information and advice in the latest edition of "Popular Dog-Keeping," just published at 2/- (2/2 post free) by the Bazaar, Exchange & Mart, Ltd., Link House, 4-8, Greville Street, London, E.C.1. This edition, the eighth, has been completely revised by Captain H. E. Hobbs, founder and organiser of the Tailwaggers' Club.

There is a chapter on the various breeds, in which their points and peculiarities are discussed, advice on housing, food, exercise and grooming, puppy-rearing, education and training, practical hints for beginners and how to cure common ailments. The amateur

movie-maker will be particularly interested in the section on the teaching of simple tricks. A few shots of a dog dancing and skipping (which he can be easily taught to do) would be a welcome inclusion in the family film.

The amount of exercise the various breeds require, a dietary for such dogs, training a puppy, house-manners, retrieving small objects—these are but a few of the subjects dealt with in this compact and useful manual.



A shot of a boat moving slowly inshore can prove rather wearisome to watch unless it is quickly cut (and this may interfere with the tempo) but a foreground framework of softly stirring branches, as here, will lend added interest to the shot by improving the composition.

Producing PERFECT STILLS

THE conditions under which almost every film is made are suitable for the taking of stills while the cine-camera is in action. The method now described has been completely successful. Its advantages are very numerous. Lengthy experience has disclosed no disadvantages. A trial will be sufficient to show every thoughtful worker how much he can learn from the method.

I work with equipment that has never once let me down, though I hasten to add that I have no financial interest in any firm named, merely admiration for their magnificent photographic equipment and material.

Small Expense

When stills are wanted they can be prepared with a minimum of trouble and at small expense without once interfering with the cine camera at work. It will be remembered that the exposure is the most important factor and is determined beforehand. The speed of the cine-film is known and the stop to be used worked out by exposure meter. When the cine camera has been set up and the exposure decided upon, the best plan is to set up a quarter plate reflex camera alongside the cine camera. The scene being recorded by the latter can be watched in the reflex and as many exposures as are necessary can be made at the same stop, or nearly so, as the cine camera.

All that is necessary to secure perfect negatives is to load the plate holders with plates of equal speed and sensitiveness as the cine-film. True, the reflex may not have a speed of $1/30$ of a second but $1/25$ will do quite well or, in the case of fast moving objects, $1/50$ th will usually suffice. The adjustment of the stop is a few seconds work only.

Here is an actual record from a successful 16mm. film, the extract being from the actual shooting:—

Cine Camera. Ensign Super Kinecam.

Film. Selo Hyper-Sensitive Panchromatic.

Reflex. Thornton Pickard Quarter Plate.

A Practical and Well-Tried Method of Producing Film Illustrations

By

R. BASSETT-
BULLOCK,
M.C., A.R.P.S.



Opening scene of a film chronicle of a camera in search of beauty and interest by Capt. R. Bassett-Bullock. This is an exact reproduction of a scene from the 16 mm. film which was shown to the Royal Photographic Society of Great Britain in May of this year.

Plates. Ilford S.G. Panchromatic.

The scenes recorded were for a nature film and presented special difficulties. It will be observed that for all practical purposes the cine film and the plates chosen are identical. The cine exposure was made at $f/11$, the hypersensitised film being about 1,300 H. & D. The reflex exposures were $1/25$ at $f/10$. The resulting 12×10 enlargements from the latter are identical with the positive print of the film. It is, in fact, difficult to convince those who see them that they are not enlarged from the 16mm. film, but this is, of course, impracticable and not worth the trouble. Enlarging from small film presents special difficulties and, in any case, calls for special equipment. The method described can be used by everyone possessing a good enlarger and they will get far better stills than by any other method.

In the case of electric (half watt) light, the speed of the film named, Selo Hyper-Sensitive is 2,200 H. & D., the plate speed H. & D. 2,000. The working of the two is admirable.

It is obvious that other films and plates can be matched equally well. The writer has matched orthochromatic film and non-filter plates in the same way. It needs only a little thought and attention to emulsion speeds.

There are several outstanding advantages of the method. One is that the "grain" difficulties in enlarging are eliminated. Another is that there is no

(Continued on page 227)

SOME POINTS ABOUT PERSPECTIVE



By J. C. Snell how they are apparently shortened by perspective you will find that a much better idea of size is obtained. *Intensify the dramatic and pictorial effectiveness of your shots by intelligent application of the rules of perspective.*

If you stand in the centre of a long straight road that runs as far as the eye can see over a perfectly flat plain you will notice that at some great distance the two lines that mark the sides of the road appear to meet. The point where they meet is known as the vanishing point. All other lines which are parallel to the road, no matter on which side or whether higher or lower, will meet, when projected, at this same vanishing point.

Extend this idea a bit further and imagine that you are standing at the junction of two roads that meet at right angles so that you can see down both roads. There will now be two vanishing points, one for each set of parallel lines. Enlarge on this again and it is at once apparent that while there is no limit to the number of vanishing points there is a definite orderliness about each.

An object is said to be "in perspective" when it conforms to this orderliness, that is, as it is seen by the eye in relation to other objects in the same plane. By the change of viewpoint and the consequent alteration of vanishing points a building or other object may appear to change in size.

In the accompanying illustration of children standing on a scaffold pole laid across two trestles, see how the

FOR those of you who have not scanned the title "Some Points about Perspective," mumbled something about only architects and artists worrying about perspective and passed on to pages more copiously illustrated or with a more alluring heading, these few words may be of some help. Granted, while in photography and cinematography there is no laborious plotting of "vanishing points," "eye levels," and other difficult sounding and sometimes confusing technicalities, an understanding of some of these terms and why it is necessary to maintain a sense of perspective, is of vital interest to the cameraman.

An illustration is afforded in the instance of a long row of poles of the same height, telegraph poles, say. If you are taking a shot of a scene a hundred and fifty yards away and include in the frame one or two poles only, that are about that distance from yourself, unless you have taken other precautions to ensure the picture being in proportion, there will be no means of assessing the correct height of the poles. On the other hand, if care is taken to show one or more of the poles nearer to yourself so as to give an idea of

Two interesting studies in perspective, lifting what would otherwise have been quite ordinary shots out of the rut. They are analysed in this article.



Getting a GOOD VIEWPOINT

through studying perspective

decorative value of the picture is enhanced by the low viewpoint and the parallel line of the shadow. Notice how attention is focussed on the small child standing at the far end of the pole by the three main converging lines—the pole, the shadow and the horizon.

The height and size of the pole are accentuated out of proportion by the low camera position and it is worth remarking that if a small portion of the nearer trestle had been included in the frame the sense of correct size would not have been lost.

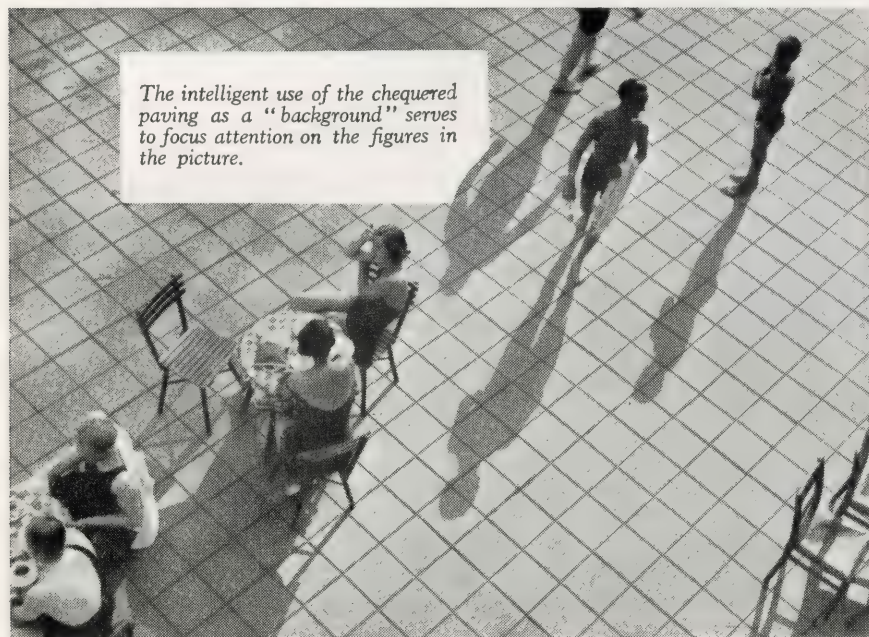
Another good example of low viewpoint adding value to the picture is afforded by a study of the sea shore scene reproduced here. The clever contrasting of the figures in the foreground and background gives an



complimentary bank of trees. The car in this illustration was actually stationary but in the finished picture it has every appearance of travelling at a high speed.

It is no use sitting down and sighing when we see some beautiful pictorial effect that has evidently been obtained by a fortunate combination of circumstances and bewailing the fact that we never seem to be there with *our* camera when anything like that happens. It is the intelligent use of the commonplace that goes for real picture making. Look at the illustration shewing tables and chairs on a terrace. How many times have you seen similar scenes at bathing pools and clubs? But how many times have you photographed them and got results that are merely ordinary? See the delightful pattern of the tiled floor that has been used as a background for the people and the tables, and the use of perspective that has served to focus attention.

One of the most important lessons to be learnt from a study of perspective is that by using converging lines attention can be centred on any desired part of the picture. A number of prominent still photographers have realised this and have made use



excellent idea of distance which would not otherwise have been apparent, as well as considerably appreciating the pictorial worth.

It is well to remember this point when photographing jumping competitions either in athletic competitions or steeplechases, but do remember that it isn't only the foreground that matters.

On page 147 of last month's *Amateur Cine World* appears an excellent photograph which shows how effectively speed may be suggested by the careful study of perspective in selecting a view point. If you have a copy of this issue handy it is worth your while to take another look at this very efficient piece of picture building. It is taken from a low camera position with one main vanishing point kept just within the frame. The rapidly receding line of the road is accentuated by the heavy

of large blocks of wood of various shapes and sizes which they group round the sitter. These are arranged and built up so that all the attention is immediately directed to the one important portion of the photograph. Similar schemes to this are adopted in window-dressing.

In built-up sets the cinematographer can use much more subtle means to achieve his end. Tables, chairs and even walls can be moved so as to centre the interest and keep the main object always the most apparent. This is all right for clubs and for people who have a lot of time and money to spend on their hobby, but the average person cannot resort to artificial means and must therefore use rather more intelligence. There is plenty of material about if it is only used properly.

READERS' FILMS

Reviewed by "AMATEUR

A FLYING VISIT TO TODMORDEN.

By JOSEPH B. HOLT. 9.5mm.

This film, which was made over a period of several years, provides an interesting twin history in the improvement in technique of the author and the improvement in quality and processing of 9.5mm. film. On the latter score it starts with somewhat scratchy, dirty and grainy orthochromatic film and gets progressively cleaner, less grainy and more colour sensitive.

Opening with a shot of an aeroplane, the author tries to get the effect of a shot from an aeroplane by a panoram from a very high hill. Actually here is the first case I have encountered where the panoram was a little too slow, while the deception is unmasked by the appearance of a foreground object at the end of the pan.

Then we are shown a series of panorams to left, then right, then left, then right, in a somewhat monotonous manner and the whole of the first part of the film is marred by a failure to keep the camera still. Furthermore, some of the buildings lean perilously and there are a number of over-exposure flashes between shots which should be cut out.

One title referring to "Byeways" is immediately followed by several canal pictures. The title should be moved, or the wording amended. As may be expected, the exposures throughout are erratic, some pictures of hay-making being particularly overdone. We imagine that in some of the shots the author was attracted by

CINE WORLD" CRITICS

Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Nom-de-plumes may be used if desired, but please do not forget to enclose your name and address. Films submitted will be returned to their owners within seven days.

colour which has not transferred itself to the screen, with the result that shots are dull.

We suggest that the author goes through his whole film, makes a list of the various shots, tries re-arranging their sequence on paper, at the same time marking those extra shots which are necessary and those which should be done again. Some of the distant panorams of rows of houses and dull roof tops and chimneys could be cut down, or cut out altogether and more significant shots obtained of these subjects. At the moment the general impression is that Todmorden is a not very pleasant place and rather uninteresting.

The title, "The End," is followed by a picture of a plane in flight. It would be nice if the words could be superimposed on the beginning of the plane shot and then faded out. Try a little double exposing to get this effect. It is very interesting to do and is quite justifiable in this case.

FATHER GOES IN FOR GARDENING.

By J. W. EMERY. 9.5 mm.

This is an early attempt at film making. Its total length is about 120 feet, and for some reason the author sends it to us on two separate 60 ft. spools. The consequence is that the time spent in changing from one spool to the other entirely destroys the continuity in an important part of the story. We suggest that the author obtains a super-reel without delay and, if his machine will not take more than 60 ft. in projection, adapts it to take super-reels.

As an early effort this is very creditable, the photography being of fair standard, and the camera held moderately steady. On the acting side "Father" is played by a rather-more-than-middle-aged gentleman who displays real restraint and poise.

The story is as follows. Father enters garden, R., tripping over tools as he does so. He prepares for work by removing at least six waistcoats (quite solemnly, which is a point in his favour). Then he gets down to digging, during which he accidentally places a spade well in the centre of a lady visitor's features. He plants some bulbs, thoughtfully eating a couple.

It is hot and when he wipes his forehead he is able to wring at least a pint of water from the cloth, so he restores his standard of moisture with a drink from the watering can. But it is still hot, and he has a little sleep, during which he dreams that his bulbs are sprouting up as bottles of beer, only to waken to the sad truth. But undaunted he tries a bottle of Woolworth Fertiliser and upon watering the bulbs they grow up and flower in a few seconds. Satisfied with

Here is a shot that is pleasantly different from the usual garden picture taken in direct sunlight. The pattern made by the shadows of the leaves saves the whole from hardness, while the circles on the umbrella have an effect of binding the picture together.



OUR CRITICS ADVISE

on *Amateurs' Films*

his day's work Father goes off taking some gear with him but unfortunately, due no doubt to absence of mind on the part of the Director, his waistcoats have by this time disappeared.

The film is ingenious and well-constructed. Nothing is overdone. There is perhaps a suspicion of repetition in that beer bottles and bulbs, both in the same position, both grow with magical rapidity. Also we would suggest the excision of the title "Come into the Garden, Maud" and recutting the sequence so that the throwing of the earth is immediately followed by the unexpected appearance of the lady and her receipt of the earth. This would get a bigger laugh.

The titles are bad. They are black and white and fairly well photographed, but they are "bigger than the screen," so that we only see part of them. On the other hand, the opening title, shot from a specimen printed in *Amateur Cine World*, was well photographed and well placed.

KIRKSTALL ABBEY, etc. By L. HULL.
16mm.

A beginner's reel of film, which was sent in untitled and apparently unedited. It opened with pictures of a church building which was repeated from various angles and then we saw a shot of a notice board which said 'The Old Parish Church in Danger.' Judging by the way in which it was made to career about the screen we should imagine it was in grave danger—of being shaken to pieces. Exposures were not good, some under and some seaside ones very much over. We advise this reader to acquire an exposure meter.

One thing he must learn as soon as possible is to keep the camera still. There is hardly a shot in which it has not been waved about. That is not good cinema, while to follow a walking figure all over the place does not emphasise *his* movement. Rather does it stop it and make the scene unstable. The most pleasant shot in the whole film was a slow panoram of a plane coming to rest. It was appropriate and, being controlled by the movement of the 'plane, the pan was of proper speed and smooth.

MANCHESTER SHIP CANAL. By ERNEST M. GREENWOOD. 9.5 mm.

This is a first attempt which, for some reason, is equipped with two main titles, identical in wording but different in style. The film is somewhat badly scratched, and the grain is excessive, due, most probably, to the processing, while the author has essayed some mildly "trick" titles before he has mastered the problem of exposing them properly. The exposures of the exteriors

"Personally I prefer a milder tobacco." A close-up of the pipe smoking (smoked by somebody else, of course) followed immediately by this shot cannot fail to produce a laugh.



are somewhat uneven, being under and over in almost equal proportion.

The film takes the form of a record of a journey down the Canal from Manchester to the sea and shows the successive points of interest along the route. Now the cameraman, being aboard a ship, is obviously at one monotonous level all the time, and the surrounding country is flat, so that the effect in nearly every shot is dull and uninviting. On the other hand, where opportunities have offered, full use has been made of interesting camera angles.

The point is, however, that it is rarely possible to make an interesting film of such a subject, whether a canal or the commercial section of a great river, by just a journey in a boat. The subject in the present case is not in the mere externals of one or two pieces of engineering, but in the romance of the making and the vast potentialities of the canal. In the film under consideration this was forgotten, but to bring out such an aspect of the subject would take several weeks' work, not just one day's travelling.

TAVY TRIP. By C. J. DAWSON. 9.5mm.

Here is a simple little film by a beginner, such as we welcome. 60 feet in length, the author tells us it is home processed and it has been very well done. The titles were hand-drawn and although quite good in style, were under-exposed. This is a record of a boating club expedition and covers the subject very well. It opens with boys rowing, boat passing under bridge, close-up of oars, a gang towing the boat, more rowing, some light refreshment, swimming, diving and after a title, "Tea's Ready" we are shown a final close-up of tea-cups and teapot being poured.

The opening shots are monotonous in viewpoint, but here was a case where personal safety was of greater

(Continued on next page)

Amateur Film Technique

.....OUR CRITICS REVIEW
READERS' FILMS

(Continued from previous page)

moment than moving about in a crowded boat. There is plenty of movement, however—some of it of the camera! In one shot it described a complete circle. The author must resist this temptation.

CORNISH SOUVENIRS, 1933. *Banished Films, 2 reels. 9.5 mm.*

Here is a good workmanlike pair of reels, with photography of real consistency and of a high standard, which nevertheless manages to remain quite undistinguished. I mean that it leads you to expect a higher quality of imagination and editing technique than you eventually discover by viewing the whole film. The reason is probably due to the fact that the whole film is somewhat "inhuman"; it places too much insistence on things rather than people, there is a dearth of interesting close-ups and some of the sequences are much too long and repetitional. There is enough material for two films, each of greater interest than the present one.

There are some excellent dissolves of impeccable quality and the panorams are slow, but to discount this is the fact that there are too many panorams and the author is obsessed with the idea of standing in the centre of a street or an avenue and shooting straight down the middle. A little more care in selecting viewpoints would have made many of the shots more beautiful in composition, more significant, more dynamic. The author had given some thought to construction, as was evidenced by the fact that he sent his script with the

film. But we purposely did not read the script. The audience for which the film is made does not view it with a script to hand and we try to place ourselves in the position of an intelligent audience. It is the only fair way to judge a film.

Here and there the cameraman has been attracted by scenes which, though beautiful in themselves because of their colour, have proved much less so in monochrome. There is one title about "Walking Back up the Hill" which is followed two shots later by pictures of people descending. We suggest that the author follows the example of the home dressmaker and "picks his work to pieces and re-makes it."

"TILBURY" *By LESLIE GOULDEN. 16mm.*

This is a 200 feet record of a visit of Rotarians to the S.S. "Orontes" while in dock. We are shown the cleaning and painting which preceded the visit, but when the Rotarians arrive on board the film degenerates into a somewhat dull series of shots of various people trailing up and down stairways. The shots of the celebrities are rather half-hearted. Apparently in his desire to get natural shots, unnoticed by the victims, the cameraman omitted to place them well on the screen and often enough when they are walking toward you the shot is cut prematurely in a way that is irritating. The camera is also moved unnecessarily and this fault should be cured as soon as possible. Try again, Sir, and next time you make a film of this kind do a little more planning beforehand.

UP, CLARE. *By J. C. SKINNER. 16mm.*

Everybody has a pet aversion and the type of film that this represents is ours. Having broken nearly every technical rule of good ordinary workmanship, the author has endeavoured to make something out of nothing by a complicated system of editing which he himself does not quite understand.

There are twin titles on a pictorial background. The lettering is poor, the background moves in an irritating manner and the two exposures are so badly balanced that the background is obtrusive and the lettering illegible. It would have been more meritorious to have produced good clean readable lettering on a plain background.

The film deals with bumping races, or at least we imagine so. It is a heterogeneous succession of shots of bicycles on a towpath, boats, one bicycle and a torso taking off a sweater, a shot of something which not one of us could identify, then a series of shots of rowing, mile posts, people running, people cycling.

Now, in theory, here is the meat of a film, but in fact there is no proper sequence because the shots have been taken without plan. For example, some of them were shot (so the letter explains—in accordance with our usual custom we did not read it until after we had judged the film) by the author while he was holding the camera in one hand and

In filming your holidays abroad, remember that the commonplace scenes of the foreigners' life is fraught with interest for people at home and that an unusual angle (provided it is not eccentric) adds still further to the thrill of remembrance.



(Continued on page 227)

FILM SOCIETY PLAYS

Reviewed by Amateur Cine World Critics

"FACE VALUE," a 3 reel, 16 mm. Photoplay, by BOLTON A.C.A.

The story of this film, briefly, is that of two men who, though not twins, are of identical appearance. They are both prospecting. One is a rogue, steals the other's gold and comes to England, is nearly drowned and is then taken into the other's home in mistake for the latter, makes love to the other man's sister, elopes with her (at the same time stealing some more valuable property), attempts to escape and is killed under a train.

Here is the usual blood-and-thunder beloved of the amateur, carried out rather better than usual. The make-up and casting are quite good; the photography, competent without being enterprising, is, however, at times very good; the direction is undistinguished without being incompetent; the acting restrained though not outstanding and better in some of the minor parts than in the more important ones. This is because the minor players are not called upon to do so much, but do not slack.

Characters Well Contrasted

The editing and the continuity, however, are weak. For example, in one shot the two men become partners, and in the *very next shot*, without any indication of time lapse, the situation is "Conroy, we are doing very well," and Conroy proceeds to steal the packet of gold.

The two characters are well preserved in their separate identities at the beginning of the film, by carefully contrasted clothes.

When Conroy (the villain) is found drowning he remains unconscious for two days. We are not told why. This sequence should be made more plausible. He is an unknown, insignificant man, yet the police take his photograph and *publish it in the newspapers* for identification purposes. The police often circulate photographs within their own organisation, but it requires something of major importance for them to ask newspaper publishers to co-operate with them by devoting valuable and expensive space to such a purpose. "Conroy" had not even died. It is mere laziness, straining truth in this manner to find an easy way round a problem of continuity.

Concerning "Flash-Backs"

On the other hand, though we know he is in a hospital, when his "relatives" discover his picture and rush off to see him, we are shown a totally redundant shot of a sign with the word "Infirmary" on it, in case we should not know where they are going.

Then "Robin" appears on the screen, a childhood friend of the newly claimed "nephew and brother" and an aspirant for the hand of his "sister." The invalid is removed to his "relatives" home, and gets on well with everyone, particularly his "sister." She walks with him in the garden during his convalescence (that leg heals very rapidly towards the end) and reminds him of their childhood games. Then, with very bad generalship, the film changes to the next reel, just as we are introduced to a "flash-back" to the aforesaid childhood games.

We invite amateur cine societies to send us their productions for review in these columns. It would be helpful to other societies if they would state if the film sent is available for hire or loan. An animated leader will be awarded for films that reach a certain standard of merit. We suggest that before planning their next film, societies send us their latest productions for criticism. We may be able to give them useful hints that they can put into effect in their next photoplay

Now here I would like to express some very strong thoughts about flash-backs in both professional and amateur films. Such sequences do not represent

real life but memories, yet in this present film, as in many others, the flash-back sequence is treated in a perfectly natural manner, with hard, natural, matter-of-fact lighting and acting, a quick direct cut to the sequence and another out from it. How then, in the name of all that is cinematic, is an audience going to receive an impression of the correct atmosphere of retrospect if the director and cameraman entirely ignore it? Some kind



of different framing, the styling of sets, costume and acting, the use of gauzes and filters, or some other device *must* be used to differentiate such a sequence from the everyday. Does anybody remember Rene Clair's silent film "The Fantastic Voyage," with its almost perfect recapitulation of the queer feelings of people in the dream world. In this film are some ideas for the treatment of "thoughts" in films.

A scene eloquent of trade depression, from the Meteor film, "The Flies are Dancing," which deals with the financial slump. (See page 229.)

Editing at Fault

Suffice it that the present retrospect ends in a kiss, and that the modern young woman illustrates it with another kiss, and at once perceives that her brother is in some way different. So upset is she that in one step she passes straight from the middle of the garden where the incident takes place to the middle of a reasonably-sized lounge hall (another example of bad editing).

Shortly afterward "Robin" proposes, in front of a french window in which "Conroy's" reflection betrays his presence a few yards away, followed by a shot of him standing on the lawn about 30 yards away. Stunts are all very well, Mr. Director, but do credit your audience with a little idea of distance. Apart from this, the sequence is just impossible. What man would propose in bright sunlight in full view of another man, particularly one like "Robin" who has been shown to be too timid to do the job even when he was alone with the girl?

(Continued on page 224)

Your AUGUST NEWS-REEL



AS is to be expected, of course, there is another infinite variety of subjects for the movie-maker during August. A glance through the list below will afford proof of this.

And How To
Take It
By
'TRAVELLER'

Those who have not yet secured any yachting pictures are advised that this month provides their last and best opportunity to add to their stock. Cowes Week is in full "sail" from August 4th until the 11th. On the evening of the last day there is a glorious fireworks display off the little town and a sight which people travel miles to witness.

There is also another fireworks display on a large scale at Freshwater, also in the Isle of Wight on August 2nd. As there is usually plenty of light still in the sky when these exhibitions commence, there is no reason why the amateur should not secure a very successful record. A fairly powerful lens, used in conjunction with fast "pan" film, is necessary, of course. The result looks all the more impressive if toned red, or a colour disc used in conjunction with the projector.

There are a number of horse shows and, for anyone interested in animals, these provide an enormous amount of material. Incidentally a shot or two from the stand, including some of the spectators and stanchions, gives a nice "framed" effect to some of the displays. Trials also include those of sheep dogs at Rydal in the Lake District. The performances of these animals are really wonderful, but owing to the fact that the spectators are kept some considerable distance from the

This month provides your last and best opportunity for taking yachting pictures. Billowing sails, taken from imaginative angles can produce some fine efforts.

(Continued on page 224)

AUGUST Events

- | | | | | | |
|------|--|-------|--|------------|--|
| 1 | Opening meet of Devon and Somerset Staghounds, Cloutsham. | 6-11 | Open Lawn Tennis Tournaments at Shanklin, Totland Bay and Freshwater, Isle of Wight. | 20 | Scottish Hard Court Tennis Tournament, St. Andrews. |
| 1 | Yachting regatta, Ventnor, Isle of Wight. | 6-11 | Welsh Eisteddfod, Neath. | 20-25 | Hospitals Carnival, Southend. |
| 1-2 | Race Meetings, Galway. | 7-9 | Race Meetings, Brighton. | 20-25 | Boys' Open Golf Tournament, Leeds. |
| 2 | Regatta and Firework Display, Freshwater Bay, Isle of Wight. | 7-10 | Royal Dublin Society's Horse Show, Dublin. | 20-Sept. 3 | Torbay Royal Yacht Regatta at Torquay, Brixham and Dartmouth. |
| 3-6 | Empire Games at White City, London. | 9-11 | Women's Olympiad (athletics) at White City, London. | 20-Sept. 1 | Bowls Fortnight, Hastings. |
| 4 | Strathallan Highland Games, Bridge of Allan. | 10-11 | Race Meeting, Lewes. | 22-23 | Summer Race Meetings, Bath. |
| 4 | Ancient St. Wilfrid's procession, Ripon. | 10-12 | Ancient "Puck Fair," Kerry. | 22-23 | Carnival Processions, Newport, Isle of Wight. |
| 4-11 | Cowes Week. Royal Yacht Squadron Regattas attended by the King and Queen, Cowes. | 13 | Grouse shooting commences. | 23 | Lakeland Sports, Grasmere. |
| 4-11 | Military Searchlight Tattoo, Tidworth. | 13 | Eden Golf Tournament, St. Andrews. | 23 | Sheep Dog Trials, Rydal. |
| 6 | August Bank Holiday. | 13-14 | Race Meetings, Folkestone. | 24-25 | Horse Show, Limerick. |
| 6 | Motor Race Meeting, Brooklands. | 13-15 | Mitcham Pleasure Fair, Mitcham. | 25 | Ancient Custom of March-riding and Crowning of Marymass Queen, Irvine. |
| 6 | Agricultural Show, Uxbridge. | 13-18 | Lawn Tennis Open Tournament, Buxton. | 25 | Pooley Bridge Sports, Pooley Bridge. |
| 6 | Annual Hastings to Brighton walk. | 14 | Ancient Lammas Fair, St. Andrews. | 27-28 | Yachting Regatta, Torquay. |
| 6 | Annual Sports, Keswick. | 15 | Carnivals at Ventnor in Isle of Wight and Aberystwyth. | 27-Sept. 1 | Open Lawn Tennis Tournament, Southend-on-Sea. |
| 6 | Carnival Procession, Chester. | 15 | Yachting Regatta, Shanklin. | 27-Sept. 2 | "Dorsetshire Labourers" Centenary Commemorations, Dorchester. |
| 6-7 | Agricultural Show, Harrogate. | 16-18 | Open Golf Tournament, Dornoch. | 28 | Lochaber Highland Gathering, Fort William. |
| 6-11 | Open Bowls Tournament, Bournemouth. | 17-18 | Race Meetings, Windsor. | 28-30 | August Race Meeting, York. |
| | | 18 | Highland Gathering, Crieff. | 30 | Agricultural Show, Chester. |
| | | 18 | Motor-cycle Races, Belfast. | 30-Sept. 1 | Royal Automobile Club's Tourist Trophy Races, Belfast. |
| | | 18 | Fifth Test Match—England v. Australia at the Oval, London. | | |

Simple

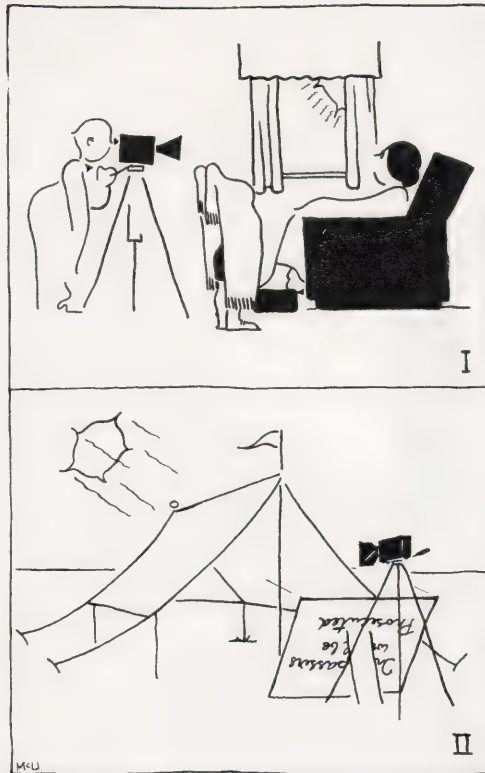
THE judicious use of reflectors will improve the lighting of most films, but very few snapshotters, either still or movie, ever think of using them. I suppose that they don't do so because the very word "Reflector" conjures up visions of serious photoplay production together with endless trouble with "gadgets," bother and fuss, with which the ordinary movie maker has no concern. The truth of the matter is that you can use reflectors with but very little trouble or expense and that the improvement which will result in your pictures will be out of all proportion to the small amount of thought and care needed.

A reflector is anything which will reflect white light to where it is wanted. This sounds obvious, I know, but many advanced amateurs are so fond of talking about making reflectors out of plywood and aluminium paint (which sounds a bit too much like work) that we are all apt to forget that such common or garden objects as towels and newspapers and white blotting paper and tablecloths will often help us to make better movies.

Lifting the Shadows.

Leaving aside the more advanced things like "back-lighting," the use of reflectors is mainly to "lift shadows," "even up the lighting" or throw a stream of light into an awkward corner. For example, you want to make a portrait of mother sitting near the drawing-room window, but as all the light is coming from one side you can only get a shot which is very unevenly lit. Get brother Jim to hold a thick white towel or a tablecloth so that some of the light which is coming through the window gets thrown back onto the dark side of mother's face (see Fig. 1). Jim will probably have to move the reflector about a bit to find just the right place to throw back the maximum amount of light, but this won't take more than a minute or so and it *will* make all the difference in the world to the picture.

Dark spots—the insides of tents or motor-cars, for instance—can often be made filmable with a little reflected light. Suppose you are out on a week-end camping trip and want to get a shot of the inside of the tent. A good deal of light will certainly come in through the canvas, but probably not enough for good photography. Wait till the sun is behind the tent and fairly low down. Then arrange a reflector to throw the light back into the tent and you will be able to get your shot (Fig. 2).



REFLECTORS

and How to Use Them

By PETER LE NEVE FOSTER
B.A., A.R.P.S.

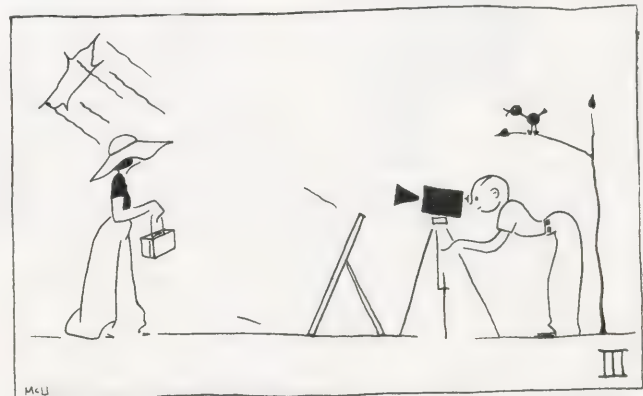
When filming in bright sunlight it often happens that hard black shadows appear where they are least wanted. Large brimmed hats nearly always throw a black shadow which will obscure your subject's eyes and the shadow of a nose has spoilt many an otherwise good portrait. Get a friend to hold a newspaper so that it throws some of the light right up under the hat to "kill" the shadow.

Close-ups in railway trains, such as the ones you take of the family en route for the summer cruise, can often be improved by getting your victims to pretend to be reading the paper (Fig. 4). The position of the paper is, of course, carefully arranged so that it throws as much light as possible back. Shots of a similar kind can be taken

in the dining car if you wait till the sunlight is coming in at any angle, enabling the white tablecloth to throw it just where you want it.

I have mentioned several common domestic objects which you can use as reflectors and many others will readily suggest themselves to you. When choosing a temporary reflector, don't forget that what you want to do is to *reflect white light*. The more transparent an object is the less light it will reflect. The less white an object is, the less light it will reflect.

A piece of thick white blotting paper will reflect more light than a similar sized piece of thin white calico (which lets a lot of light through) or the *picture* page of a newspaper, which is mostly black ink and reflects comparatively little.

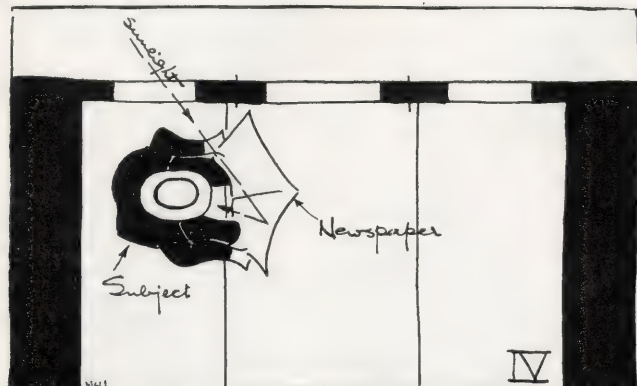


Mirrors make good reflectors, but they throw a very hard light. This can be softened by covering the mirror with thin white cloth—a net curtain is better than nothing. The lid of a large white cardboard box is often useful

(Continued on next page)

Improving LIGHTING

(Continued from previous page)



because it is rigid and can be held at an angle more easily than a flexible thing like a tablecloth. Owing to its small size, however, it is only used for lighting close-ups of heads or other small scenes.

When using reflectors of any kind always bring them as near into the subject as you can, but be careful that they are clear of the camera lines. Nothing looks worse than to see the edge of a white reflector coming into the picture when you screen it. Make sure that you are throwing the light on to the subject and not into the lens of the camera. Reflectors improve your pictures by putting extra light into the subject, not by throwing it directly at the camera.



I know that this sounds rather like labouring an obvious point, but it is one that you must watch if you want to make the most of the available light.

When using reflectors you will save yourselves a lot of trouble if you remember that law of physics: "The angle of incidence equals the angle of reflection."

In other words, if the sunlight hits your towel or whatever else you are using at a certain angle, it will be thrown off again at the same angle in another direction.

Lastly, don't forget that your projection screen is probably the best reflector you can get.

Autumn in the Cine World

With the approach of Autumn, the projection side of amateur cinematography comes into its own. Next month we shall publish a useful article on film accompaniment, a specimen accompaniment of gramophone records being given for the film "Metropolis."

Film Society Plays

(Continued from page 221)

The brother Jack, the rightful and maligned proper brother arrives in England, and he puts up at "Ye Jolly Crofters." This is so near to his home that Uncle goes there to play golf. I wonder why the dear lad does not go home? Then he sees Robin and hails him. Now Robin has for some weeks been living with a man who is the "dead spit" of Jack, yet he betrays—not puzzlement because the chap has turned up where he didn't expect him—but a complete absence of recognition. We suggest a new pair of spectacles for Robin.

At any rate Robin accepts the newcomer at his face value, never pauses to think, "Well, this may be the pretender," and they both visit the wrong-un and tell him to leave. He does so, the girl insists on coming with him, and he also relieves his "Uncle" of the anxiety of looking after a packet containing quite a lot of money. We see the eloping couple at a table in the hotel in a room which is well lit by daylight. But the janitor insists on putting out the lights so the couple go to bed in their respective rooms. Conroy then writes a note and slips off.

Effective Death Scene.

Now here comes a marvellous piece of detective work. The family know he has eloped and where to, because daughter tells them on the 'phone, and they tell the police. Not a single soul except the daughter knows that he has subsequently gone off again, much less where he has gone. Yet two alert and doughty detectives, the two you saw in the police station in the parents' home town, turn up on the platform of his destination railway station just as the train arrives. Can you beat that, partner?

The resulting death of the villain under the wheels of the train is well done, and the film ends with the heroine once more turning down the advances of poor Robin, and then going off into the night. Moralists would deplore this film which endeavours to enlist our sympathies for a villain of a particularly mean kind.

Have we been too severe in our criticism? We think not. Bolton A.C.A. have set themselves quite a high standard and the film must be judged on the success or failure of the effects they have set out to achieve. Technically it is a competent job and an *Amateur Cine World* leader has been awarded.

Your AUGUST News-Reel (Continued from page 222)

actual trials, it is best to go equipped with a telephoto lens.

Ancient customs consist mainly of fairs in August. But each of these fairs possesses some oddity all its own which has to be "ferreted out" by the cinematographer if he wishes to make the best possible film of the event. This makes the filming all the more interesting!

If you are thinking of illustrating the famous walk from Hastings to Brighton, the best pictures are securable during the early part of the event after the mass start. After the half-mark has been passed there are seldom more than a couple of walkers together and this does not make for really entertaining "news reel" material.

Technical Features of the AUGUST RELEASES

By
JEAN
STRAKER

IT is almost an unwritten law in filmdom that an exceptionally good picture must not be generally released in August. As August in England is a holiday month, with, generally, fine weather, most people do not go "movie" quite so often, so cinema attendances fall. For this reason the people who own good films hold them till colder weather comes, when they will get more money for their product.

The absence of good new pictures, though, is really a blessing in disguise, for cinema managers take advantage of the situation by showing some of the best of the old pictures, that, perhaps were crowded out of their programmes earlier in the year. So, if you are going away in August, make a list of all the pictures I suggested you might see in past issues of *Amateur Cine World*, and which did not come your way, for it is quite likely they will turn up at your holiday resort.

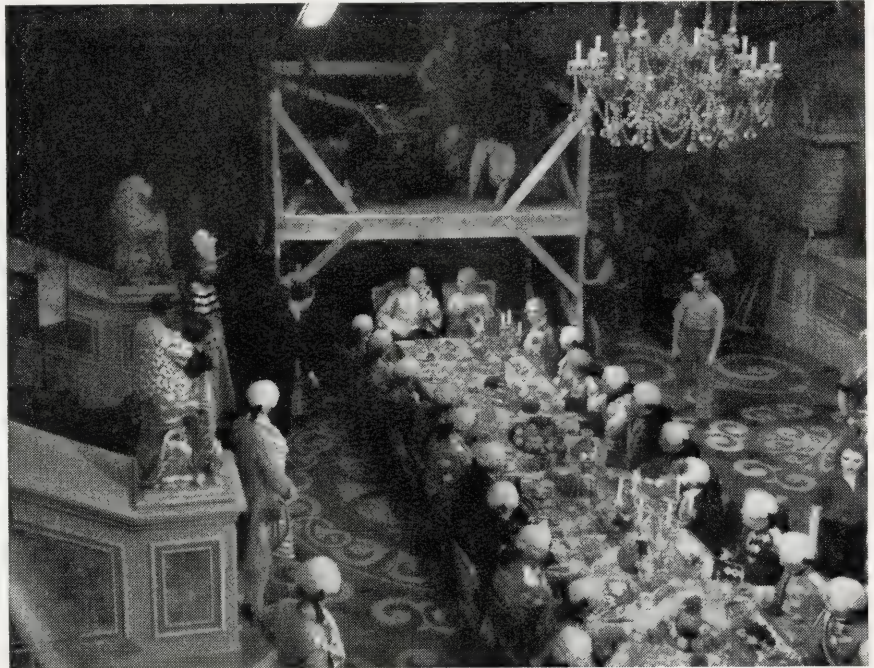
However, there are a few films coming out this August which are interesting, although the interest is of rather a scrappy nature. Two films released the same week exploit the possibilities of "under-water photography." They are *No More Women* and *16 Fathoms Deep*.

Under-Water Photography

Among the numerous ways of getting "under-water photography" on to the screen, some are genuine, and others just fake. When Williamson made his *Beneath the Seas*, which was a genuine cinematographic record of deep sea life, he used some rather intricate apparatus, developed by his father, which is rather beyond practical amateur cine work. In effect, he had a long tube which was let into the sea, the top always above water. The bottom was connected to a specially constructed sphere with glass sides, through which the camera was focussed. That was an essentially practical and scientific method of getting real under water scenes.

When Columbia were making *Below the Sea*, which, incidentally, was a picture about an under-water cinematographic expedition, they constructed a cylindrical vessel, called a "bell," with glass sides. This was lowered into the sea by means of a crane. Air was supplied to cameramen in the bell by an air pipe, and 'phone contact was maintained by means of an ordinary telephone circuit. For one of the pictures released this month, *No More Women*, Paramount constructed a special under-water camera which Harry Fishbeck,

the cameraman, used for a few sequences. Although such genuine methods of shooting life underseas do often produce really fine results, they are quite unsuitable for dramatic purposes. Consequently all the thrilling underwater fights you see on the screen, with sharks, animals and fishes, swirling round, are done by less honest, and much more simple, means.



Getting ready to film the banquet—a production still from the film, "Catherine the Great," the best British picture released this month.

Some studios have permanent glass-sided wells; others just build them when they are required. In effect, it is a large tank with one or two, or more, glass sides. The tank is "dressed" with trees, seaweed, old rocks, and other odds and ends, and has a seascape painted on those sides that are within the range of the camera, which is set up in front of one of the glass sides. The tank is filled with water; the camera, "high and dry" on the outside is operated in the normal way, while the action is staged on the inside, "under water."

So go to see these two films, *No More Women* and *16 Fathoms Deep*, if you get the chance. You will be able to notice which are real under water shots, and which are "tank" shots. Having seen them, every amateur should go home bubbling with ideas for an underseas masterpiece. Actually there are quite a few films bringing in under-water photography on the way, but I shall tell you more about them as they come along.

(Continued on next page)

This Side of Heaven, an American family picture, is very interesting as it is all so simple. It takes just an ordinary suburban family, father, mother, and children, and brings a charge of embezzlement against the father. What a simple story! What an ideal theme for an amateur society to work on! Just an intensely dramatic idea, that's all. There are, of course, other complications in the picture, to further the interest. It is not necessary for me to outline them. You should see the film, and see what it suggests to you.

And one important point. Notice the sequence when the son crashes into the tramcar. We see a tram approaching the camera; the son, next, staring straight at the camera . . . and then black out accompanied by a noise of crashing. How much more dramatic than staging a real crash! And cheaper too! Yes, *This Side of Heaven*, besides being a good film, is a good lesson. It is really brilliantly directed and edited.

When you have seen it, just recall the amount of incident that has been condensed into an hour's run. About five separate stories. Yet the whole thing ran so smoothly.

Most amateurs leave a lot of material in their films that should be cut out. It is better to have a good film that runs five minutes or ten minutes, than a bad one that runs five times longer. A professional film is interesting because it is so condensed; because so much unnecessary stuff has been eliminated that the viewer is not given a chance to be bored.

Search for Beauty is another August release into which a lot of material has been squashed. You see a kind of kaleidoscope of human beings—people continually flashing by you so quickly that you have no time to realise there is really little story. A film should be like a precis; the art of editing is as intricate as the art of precis writing.

See *Heat Lightning*, *Mandalay*, *Hi Nelli*, *Beside*, as well to get a good idea of condensed film construction. They are all excellent examples of American "machine-gun" construction.

For British films the month is very poor. *Two Hearts in Waltz Time* and *Princess Charming* are light musical romances, and I hardly think they can help us much.

It's a Cop is broad comedy, so if you are studying this type of film, see it. *Catherine the Great* seems to be the only worth-

while British picture. Although it is built on a scale no amateur could attempt, it has two features we must not pass by: its settings and its lighting. Vincent Korda is a master in the art of artistic set construction, Georges Perinal is, to my mind, the foremost lighting expert working in this country. Between them they have

devised scenes of great pictorial beauty both in this picture and *The Private Life of Henry VIII*. Perinal's lighting is something that must not be missed.

The Battle, an English version of a French-made picture is a huge interesting fuss about nothing. But see it for this reason: only the leading characters speak English. The voices of small part players are "dubbed"—that means, added at some time other than the shooting.

Whenever a Jap, a servant or some minor person spoke, his head was away from the camera . . . a very neat method of making bi-lingual

talkies that certainly does not detract from conviction. The silliest thing is, when, as has happened in some pictures, English words are fitted to German or foreign lip movements. The film *M* lost a lot on that account.

Amongst other films, melodramas worth seeing include *Bolero*, *Woman's Man*, *All of Me*, and *Lazy River*. The last is set in most original surroundings and well worth a visit. Lighter pictures are *Seeing is Believing* and *Cross Country Cruise*. *Down Under* is an "amateurish" Australian effort, interesting in that it is amateurish and from "Down Under." There are a lot of other third-rate summer features scheduled for release this month, and as I can recall a headache for almost every one of them, I think it would be best, tactfully, to leave them out.

PROFESSIONAL FILMS

(Continued from previous page)



Russia in England. Filming a scene from "*Catherine the Great*," featuring Elizabeth Bergner and Douglas Fairbanks, Jr. Another still from this film appears on page 225.

Perfect STILLS

Continued from
page 215

interference with the "shooting" of the film. A capable reflex operator can do all that is required. I have many times set the reflex and exposed a plate while the cine camera has been running when compelled to work single handed as one is sometimes when tackling wild life and shy birds. Another advantage is that one takes the plates home and develops them and so one knows that the cine film will be correctly exposed. Yet another advantage is that stills arouse great interest when they are identical with the film for they look alive and even the uninitiated quickly see that they are not specially posed.

Quarter plates are quite cheap and are all well worth the small outlay and the trouble of processing. Quite apart from this they provide the keen worker with a wonderful series of records which teach him camera technique, the effect to be gained by striking angles, and pic-

Exact reproduction from the 16 mm. film, "The Wild Pigeon at Home." This is a telephoto shot. Photograph by R. Bassett-Bullock, M.C., A.R.P.S.



VARIABLE CAMERA SPEEDS

(Continued from page 202)

Gardens.) If you have not tried it you have no idea how imperceptibly the bascules move. On the only occasion on which I evaded the merry, mediæval-looking men, I shot that bridge at 16 f.p.s. I wish I had blown it up at 1 a.m. While sighting the rollicking bascules in my view-finder I broke out in a cold sweat, and began to wonder which would run out first; the spring, the film, or the bank balance. Fortunately, the spring saved the other two. Here obviously, is a case for an 8 f.p.s. movement.

Some Precautions Necessary

One other example of the use of half-speed must suffice for the present: From the deck of the *Berengaria* off Madeira (or the *Saucy Sally*, off Southend) you are charmed with the beautiful vista which appears to be floating gently towards you. Feeling like Christopher Columbus you determine to let the poor landlubbers at home see what THE WORLD is like—and out comes your cine camera. This is a case where you should set your camera at half-speed, and the diaphragm at the next smaller stop. The approach to land will be pleasantly speeded up and a more effective picture obtained with economy of film.

Certain precautions are necessary when filming at half-speed: the diaphragm must, of course, be closed one stop smaller; the camera should be run for twice the normal duration; and it *must* be held firmly and free from vibration. Camera shake is exaggerated at half-speed.

Yes, my ideal cine camera would have a speed variation at least from 8 to 32 f.p.s. with, in addition, a single-picture movement for special effects.

torialism. He sees his work not merely by projection for a few seconds but may study it in detail as long as he wishes.

READERS' FILMS REVIEWED

(Continued from page 220)

steering a bike through a towpath crowd with the other. The jerky nature of the shots is entirely at variance with the comparatively smooth progression of a racing craft in water.

Then there is no sequence of direction in the shots. In the middle of a sequence apparently intended to portray the excitement of the race we are suddenly confronted with some *slow motion* rowing shots which kill every bit of bustle.

In the beginning of the film are some shots which are hopelessly out of focus. They show the beginning of the race and may be intended to portray the confusion of mind of the competitors, but did the author stop to think whether an *audience* would perceive such a meaning. We ourselves have only tentatively arrived at the interpretation as a bare possibility after quite long consideration.

Then again, a title, "Well rowed, Jesus," is followed by some shots of a boat coming out of the water, to be immediately succeeded by a picture of a crew rowing rapidly. This is confusing to the layman. The best sequence is that of the portraits of the Jesus crew, where there is naturalism combined with sufficient variety to avoid monotony. Then comes a title "The End" in the background of which a boat is rowed *twice* across the screen. Why twice?

In spite of all our strictures there is evidence of intention in the film, and it is because we sense an intelligent desire on the part of the author to treat the subject cinematically that we have given so much space to our criticism. We advise him first of all to strive for better technical quality in his photography, to deal with simple subjects, to plan more beforehand and in the matter of editing to walk carefully before he attempts any further running in the direction of montage.

What the SOCIETIES are Doing

The wider their functions and activities become known, the more powerful will be the force the cine societies will be able to exert in the amateur cine movement. We invite Secretaries and publicity managers to help us disseminate news and views by sending us monthly reports on the activities of their clubs. Reports for the September issue should reach us not later than July 28th. Stills are also welcome.

ARISTOS AMATEUR PHOTOPLAYS

"Since the appearance of our July report great things have happened to us," writes secretary Miss M. Sheldrake. For quite a long time they have been negotiating for a much larger studio and the opportunity came when a gentleman well known in the district kindly offered them his old Georgian house. The society occupies three rooms in the basement, which have every facility for the comfort of the members. A large expanse of ground at the back of the house is also at their disposal. The new studio is at 32, High Street, Mortlake, Surrey, but all communications regarding the society must still be made to the Secretary at 14, Jocelyn Road, Richmond, Surrey.

The "Aristos Super Review" has now come off the editor's bench and just recently the cut edition was shown to members. This feature has a sequence in it concerning the drought danger. The last scenes of "His Only Chance" still remain to be shot, the production unit being slightly held up owing to the moving to new quarters. It is hoped that they will be completed by the time this report appears.

The membership has increased, but one more lady member is required before the membership list is closed for the time being.

BRONDESBURY CINE SOCIETY

The public show given by the B.C.S. on Saturday and Sunday, 2nd and 3rd June, went off very well indeed, so far as programme and projection were concerned. All the films were made by members of the society, and included:

"Charter Day in Willesden," featuring a number of Willesden notabilities; this has now been presented to the Willesden Borough Council as a permanent record; "All is Not Gold"; "Furs"—from animal to made-up garment (1,500 ft.); and the society's latest 700 ft. production, "B." This film, written and directed by G. W. Eves, was well received; he deserved all the praise bestowed, especially in view of the troubles he had had to overcome, which he explained to the audience. Announcements were made by microphone, and music accompaniment was by gramophone and loudspeakers through amplifiers.

It is regrettable that so few amateurs supported the performance, only one club being represented. One might ask, writes the secretary, B. Ludin, "Are the Clubs in London fading out? We can say that such is not the case with the B.C.S. We have now an entrance in the main road, 100 Chamberlayne Road, and a large and comfortably furnished Club room on the first

Still from "The Flies Are Dancing," film play of the slump now being completed by the Meteor Film Producing Society.



floor, which is open to members any night of the week. And ssh! we shall soon be able to have a drink during our hard work in the studio, as we hope to obtain a licence very soon."

Their 600 ft. production, "Two Candles," written and directed by A. Denman, camera: L. Elliott and G. Weston, M.I.E.E., A.R.P.S., promises to be an outstanding success; the photography is remarkably good. The society should by now have started on their new scenario. The membership list is still open, but the number of members is limited to 25; the only qualification is enthusiasm. The entrance fee is 2 gns., subscription 2 gns. p.a. The society will be pleased to show amateurs over the studio any Friday evening; full particulars can be obtained from B. Ludin, 134 High Street, Notting Hill Gate, W.11. (Park 0163).

CINE SOCIETY OF DERBY

Work on the society's current production "A Run for Her Money" is proceeding very smoothly. All the titles have been filmed, the leading titles being double exposures, and although this is the society's first attempt at this kind of thing, results are, we learn, very satisfactory. All the country scenes have been 'shot' and the rushes which have been screened for the director, Hugh S. Cooke, are described as excellent.

At the last of the society's fortnightly meetings the President, A. Hoare, arranged a demonstration of the Cine-Kodak Eight and test films were projected.

SET DESIGNING

Next month we shall publish the first of a series of articles, valuable alike to film societies and individual workers, on Set Designing. These articles have been specially written for "Amateur Cine World" by George H. Sewell, who has had a long and varied experience of this work. Subjects dealt with include: Outdoor Sets; Interiors; Modern Settings; Everyday Settings; Matching; Construction; the Unit System; Colours and Painting.

DRUMMOYNE CINE CLUB OF PERTH

This club was formed in March, 1934. There are two branches of membership: (a) Active members who pay an entrance fee of 5/- and a weekly subscription of 6d.; and (b) Associate members who pay an annual subscription of 10/-.

A projection night was held on 11th May at which was shown a selection of individual members' films on 9.5mm. stock and a 16mm. production kindly lent by the Manchester Film Society. The audience was very enthusiastic and as a result the secretary is in touch with a number of prospective members.

The club has in hand at the moment a local news reel with synchronised sound accompaniment. It is also rehearsing, preparatory to shooting, "£1 Sterling." Shooting activities are being confined meantime to 9.5mm. stock. The secretary is already engaged in making preliminary arrangements for the winter session and will welcome offers from other clubs to lend or hire their productions.

The club would like to place on record its appreciation of an indebtedness to Peter Le Neve Foster, of the Manchester Film Society and the secretary of the Meteor Film Producing Society, Glasgow, for their assistance and advice in framing the constitution of the club, etc. There are still vacancies for members and anyone interested should write in the first instance to the secretary, A. C. Murray, 8, Moredun Square, Perth.

GOLDERS GREEN & HENDON RADIO SCIENTIFIC SOCIETY

The first production unit of the Cine Section of this society spent some hours on Hampstead Heath, shooting local colour and other things at the beginning of June. This section of the film will have been completed before Saturday, July 17th. That evening all members will be meeting at the Regal Cinema, 765, Finchley Road, N.W.11, where the radio section is presenting prizes to the winners of a recent Direction Finding Competition. These proceedings will be followed by a programme of amateur films.

Notes and News from the SOCIETIES

A river outing has been fixed for July 15th, a launch having been hired to take members from Richmond to Walton and back; a film record will be made of the occasion. The society is still anxious to enrol further members, and invite readers, particularly those resident around Hendon, Golders Green and Hampstead, to communicate with the secretary: I. A. Shoot, 179 West End Lane, N.W.6. (Tel.—Maida Vale 7902).

HAMILTON & DISTRICT A.C.S.

The number of Amateur Cine Societies is steadily growing. A newcomer *Amateur Cine World* is glad to welcome is the above, which it was decided to form at a meeting held at the Lesser Old Town Hall, Hamilton, Lanarkshire on June 24th. It was resolved to hold a projection night about the beginning of September, with a general meeting to follow immediately after to adopt a constitution. The acting convenor is R. Moffat, 49, Scott Street, Hamilton, Lanarkshire.

HYDE CINE SOCIETY

This recently-formed society has now secured a studio in Hamnett Street, Hyde. The same building houses their projection theatre and members have been busy installing the conventional maroon plush tip-up cinema chairs. Lighting units of about 15 or 20 kiliowatts are also being installed. A dance is to be held on July 14th.

We are glad to learn that one of the leading lights of the local amateur dramatic societies has joined the club. He is T. Melton, "a wonderful director," writes secretary J. S. Fitton, who continues: "Our great failing appears to be in the writing of our own plays." The story difficulty besets practically every club. Choose something very simple, Hyde, particularly as this will be your first effort! When you have prepared a scenario we shall be pleased to criticise it for you. Enquiries should be addressed to J. S. Fitton, A.M.I.R.E., 32, Copeland Street, Hyde.

INDEPENDENT FILM STUDIOS (AMATEUR) HULL

At the request of the Hull Boys' Club, famous in the North of England for its activities in the welfare of youth, I.F.S. are shooting a film of their work in tackling a great social problem. This film, besides having a story, will be a record of their old building, which is about to be demolished. I.F.S., writes the Secretary, E. C. Jordan, "welcome *Amateur Cine World* as a journal that is different."

LONDON A.F.C.

This go-ahead society sends us a brightly-written, informative news-sheet with a drawn heading: "London Amateur Film Club Notes and News," which compares very favourably with the publicity matter

sent out by many professional film companies. "Can a lady direct a film, especially when the cast consists mainly of men?" it asks, and proceeds to demonstrate that she can. The film is "Where's George?" now in course of production.

"We should like to thank all clubs who have kindly loaned us films in the last few months at our projection meetings," writes A. J. Bromley, chairman. If, when returning them to their respective clubs, we have been frank in our criticisms, we trust that the clubs concerned have accepted such criticisms as being constructive. Now, can we ask for more—so as to arrange our Winter's programme? Our programme secretary is: Miss E. H. Lonsdale, 123, Clifford Gardens, London, N.W.10, who will be pleased to



make necessary arrangements with other secretaries. Where required we are ready to reciprocate with our own club or members' films on 16mm. or 9.5mm.

"Quite recently an interesting demonstration of 9.5mm. films was shown to a large meeting of members and friends. It arose through the question, 'Can the 9.5mm. size produce as good films as 16mm.?' The demonstration proved that the answer to the question was in the affirmative, especially when large power projectors are used. Our thanks are due to Messrs. Cinex Ltd. for the kind assistance and advice when using their 500 watt model No. G916 projectors on this occasion.

"In response to many enquiries received regarding membership of our club (incidentally, mainly because of *Amateur Cine World*) we should like to say that we welcome all persons interested in the hobby of amateur cinema-photography, whether owners of apparatus or not. They are invited to come along to our weekly meetings held on Thursdays, applying in the first place to secretary Miss M. Jasper, 42, Fentiman Road, S.W.8."

LONDON UNIVERSITY FILM SOCIETY

Now engaged upon its first 16mm. production, "Pogrom." The treatment is semi-abstract and has been worked out by C. M. Denfield. Sigurd Moir is directing. The film deals with mob psychology and reactionary tendencies following a period of un-

employment. It is hoped that the film will be completed in time to receive its premiere at the end of the year. Membership of the L.U.F.S. is open to all past and present students of the University.

METEOR FILM PRODUCING SOCIETY

The two films at present under production, "The Flies are Dancing," 3 reels, 16mm., and the 35mm. documentary film of the Glasgow Police Force, are making steady progress. Some excitement was caused among the members of the public who witnessed the shooting of a scene from the latter, where a police car was filmed overtaking and arresting a gang of motor bandits. The incident was thought to be real and several people wanted to go and join in the fray! Other scenes for this film were taken at the Police Sports Meeting.

Studio work on "The Flies are Dancing" is finished with the exception of a few odd shots and the units are concentrating on the outdoor sequences.

Much assistance has been given to the Society for the shooting of scenes in shops and elsewhere in the city. A liner has been placed at the disposal of the society by the City Line, for taking a series of cruising shots called for by the scenario.

Details of the Scottish Film Festival and the conditions of the competitions run in connection with it, will be published in the next issue of *Amateur Cine World*.

NEO FILM CLUB

Neo Film Club members have a great surprise to look forward to. A big movement is, we understand, afoot to give members facilities for satisfying their particular desire for achievement in the various sections under formation. Untiring work is being put in by the committee in order to bring about the alteration as soon as possible so that members and all those desirous of joining may select activities in which they are interested before the summer holidays begin.

The Executive Committee of the Neo Film Club have secured the collaboration of Mr. Eugene Wender of the British Acoustic Film Research Laboratories, whose experience in sub-standard films undoubtedly will greatly benefit the society. We understand that Mr. Wender has been elected chairman of the Neo and leader of the Technical Committee.

It is hoped that the useful and interesting work of the Neo, its membership and enthusiasm which at present are considerable,

(Continued on next page)



Officers of Lincoln, Doncaster, Grimsby and Nottingham Amateur Film Societies at Chapel St. Leonards, near Skegness, on June 3rd when an East Midlands Federation of Amateur Film Societies was formed. On extreme left is G. F. Morton (Lincoln), Hon. Sec. of the Federation; fourth from right, W. M. Campbell (Lincoln), chairman and on his left, H. B. Harris, a Vice President of Lincoln A.F.S. and a member of the National Council of Cinematograph Exhibitors Association.

will be increased manifold with so enthusiastic and progressive a programme. The headquarters of the club are at "Aberglaslyn," 92, Amhurst Park, Stamford Hill, N.16; the secretary, to whom all communications should be addressed, is Miss Ruth Waxman, "Downside," 94, Downs Park Road, Clapton, E.5.

SALFORD CINE SOCIETY

The scenario for this society's next film is now complete and an indoor test was recently made which turned out most satisfactorily. The title is "Easy Come" and the story tells of the troubles arising from the winning of a newspaper competition prize. An important part of the play takes place in Blackpool and the Society intends to spend at least one day there some time in June.

The chairman and secretary recently accepted an invitation to attend a meeting of the Metropolitan Vickers' Amateur Cine Society and much appreciated the warm welcome they received. They were particularly interested in the system whereby the society as a whole took part in the editing of members' films.

The membership continues to grow in a satisfactory way. If you would like to do your bit towards making it grow, write the secretary, K. W. Kenyon, at 10, Seedley Terrace, Pendleton, Salford 6.

SEEALL FILM SOCIETY

Work on the latest film, "It Pays to Naturalise," is going on slowly but well; the film should be completed by the end of September, when it will probably be entered in one of the annual competitions. Direction: Norman Carr. Photography: John Gordon. Chief Leads: Roy Baines, Miss Audrey D'Eath, Donald Morris. Make-up: Mrs. Peggy Rugging. Seven sets have been built for the film. "Using an f 1.5 lens with about 3,000 c/p light we get a very good picture," writes Secretary John Gordon, of "Bordersmead," Loughton, Essex. At present no new members are needed.

SOUTH MANCHESTER A.C.C.

Amateur Cine World welcomes the above newly formed society. Some live wire

movie-makers have been got together, but more are required. The society is fortunate in the possession of a splendid studio in the "Robin Hood" hotel, King St., Stretford.

Interested readers should write to secretary F. H. Swann, "Brierdene," Boxgrove Road, Ashton-on-Mersey, Cheshire.

TEESIDE CINE CLUB

Many sets have been built for a short film, "Cataclysm," now in course of production by the above society which is particularly fortunate in its studio facilities. There are two rooms at the rear of the studio and the proscenium has a total floor space of 45ft. by 16ft. All enquiries to the secretary, W. Shaw, 9, Caxton Street, Middlesbrough.

THAMES VALLEY A.C.S.

This society is now well started on a post-synchronised talkie, "The Verdict," in



Dick Turpin, played by Geoffrey Marshall, wearing the actual shackles worn by the original Turpin, in the York Movie Makers' film.

their recently acquired studios at 70, Wellington Road, Fullwell.

The society recently visited Hanworth aerodrome and were taken up in the "Air Speed Courier," one of the fastest air taxis in England, from which many fine shots were taken. Mr. H. Hastings (vice-chairman of the I.A.C.) has kindly agreed to be president of the society; anyone who is interested in amateur cinematography can obtain full particulars of the society's activities by applying to the Hon. Sec., Mr. Meredith, at the headquarters, 6, Park Road, Teddington.

WALLASEY A.C.C.

A well attended meeting was held at the Seacombe Congregational Church Hall, Wallasey, on Monday, June 11th, when members' and other societies' films were shown. The society has, we learn, just taken a splendid film of the opening of the world's largest bathing pool at New Brighton (Wallasey), three cameramen being present. They will be glad to hire it out to any society using 9.5mm. projectors; length approx. 200ft. For terms apply to secretary J. F. Broome, 31, Serpentine Road, Wallasey. "We should like to take this opportunity of thanking the Editor of *Amateur Cine World*," he writes, "for the assistance given through the columns of that splendid journal." Always glad to help, Wallasey!

WEST ESSEX FILM SOCIETY

Work upon the current production, "Sunshine," is now well upon the way. Apparatus tests were carried out on June 3rd, on the occasion of one of the society's rambles. Casting and work on the script occupied the next few weeks and locations were planned for the week-ends in June and July. Meanwhile, processing arrangements have been perfected in the clubroom, which makes a convenient and commodious dark-room.

Tribute must be paid to the willing way in which all sections of the society have co-operated in the production and to the arduous work of the scenario committee.

Local amateurs interested will still be welcomed, particularly those interested in the production side of the society's work. The secretary is A. Watson, of 9, First Avenue, Plaistow, E.13.

(More Club News on page 240)

Here are OPPORTUNITIES for keen Movie Makers

No-one for the Mountains?

We recently published an invitation from Member J. W. Mantle, of 56, Croydon Road, Beckenham, Kent, to fellow rock climbers to join forces with him in September in North Wales with the object of making a film or films of this sport. Here is an opportunity for climbing enthusiasts to secure the assistance of a cinematographer of proved ability in making a record of the sport and place they love.

But apparently rock climbing is the pastime of the shy, for Mr. Mantle writes: "Not one bite! It looks as though 'Men of Snowdon' will have to be 'Man of Snowdon.'"

Now then, climbers, come along. Here is a chance to give a lesson in film to fellow enthusiasts the world over, and to show them that the rugged individual appeal of North Wales is not overshadowed by the more florid displays of other countries.

Blackpool Illuminations.

Lights seem to have more appeal than mountains, for there is a very real interest displayed by members in our announcement of a Blackpool Civic Reception of I.A.C. Members on October 6th or 7th, provided that enough support is forthcoming from members. The southerner will hardly realise the significance of the statement: "many privileges have been promised" and the demonstration of real Lancashire hospitality will amaze him.

It was the privilege of our Vice-President, Geo. H. Sewell, F.A.C.I., and Council Member Philip Smethurst, F.A.C.I., recently to visit Blackpool in connection with the Professional Photographers' Annual Congress and the many delegates joined in agreement that it would be impossible to improve on the splendid treatment they received. Mr. Sewell writes that one night, for example, there was a marvellous fancy dress dance, which the Mayor attended, and at the request of a 16mm. cameraman performed in a little farcical scene in which as the occupant of a rickshaw, he resuscitated the "police cop victim" of an "accident" with "something out of a bottle." There is nothing starchy at Blackpool.

Some suggestions which have already been received point to the fact that Sunday, October 7th, is preferred as the day of the reception, while one enterprising member, Mr. A. H. Haggas, of Keighley, suggests that a week-end (Saturday-Sunday) be made of this visit and that on Sunday morning a trip to Fleetwood to see the return of the fishing fleet would offer splendid opportunities to obtain unusually interesting pictures. If we hear that sufficient of you are interested in this we will at once arrange to obtain the necessary permits to "shoot" on the docks. Will you write yes or no, please?

Members' Film Exchange Scheme.

We are still waiting patiently for all those offers of films on loan. There are signs that the bashfulness is passing and one or two more films have turned up, but still not sufficient to satisfy the eager many who have notified their intention to patronise the film exchange system.

Do not forget, it is not only programme films we require. If you have tried working along certain lines to evolve a new technique,

NEWS



OF I.A.C. CINÉ "FELLOWSHIPS"

from the INSTITUTE OF AMATEUR CINEMATOGRAPHERS

William E. Chadwick, F.A.C.I., Hon. General Secretary, Burley House, Theobalds Road, London, W.C. 1.

or to employ a new system, there are fellow-members who will be interested. Some of them may have been working along parallel lines. The exchange of such experimental films is as important, if not more so, as the other kind. Out of such exchanges arises correspondence, then collaboration, then progress. The Institute stands for progress.

Another Triumph for Our Prize Winners.

Our notification of the Third Catalonian Contest for Amateur Films resulted in several entries being sent from this country.

The result was indeed gratifying to those members who entered, to the Institute in particular and to the Amateur Cinematography in general.

AMATEUR CINE WORLD PRESENTS

Two Handsome Challenge Trophies for I.A.C. Film Contests

(Full details on page 199)

grapher in Britain in general, for the prize lists included the following items:

Westminster in Winter (Nathan, I.A.C.), a FIRST Gold Medal.

An Austrian Village (Nathan, I.A.C.), a SECOND Silver Medal.

Egypt and Back by Imperial Airways (Stuart, I.A.C.), a THIRD Bronze Medal.

Her Second Birthday (Mr. and Mrs. Thubron, I.A.C.), CUP for the best film on children.

A testimonial not only to the excellence of our members' films but also to the efficiency of our Panel of Judges.

Proposed Excise Tax on 16mm. Film.

Having heard from certain trade quarters that it was proposed to place a tax on sub-standard cinematograph film the Institute, ever on the alert to defend the interests of the amateur, approached the Chancellor of the Exchequer through the medium of our Chairman, Capt. A. Cunningham-Reid, D.F.C., M.P., and Patron, Viscount Weymouth, M.P.

Mr. Neville Chamberlain, we are pleased to say, has informed the Institute through them that he does not contemplate any alteration in the rates of duty on cinematograph films in connection with the present Finance Bill.

A New Cine Fellowships in Bristol.

On Saturday, June 2nd, Mr. and Mrs. E. C. Rodenham gave a garden party at Grey-stoke, South Dene, Stoke Bishop, to the I.A.C. members of Bristol and District. A large number attended and after tea in the garden the guests were filmed by Mr. E. Longney.

Council Member F. G. Warne, F.A.C.I., then announced that Mr. Temple Robins had consented to become the leader of the new Fellowships Group, with Mr. Bodenham as deputy leader. Afterwards a most interesting programme of films was displayed. Thank you, Mr. and Mrs. Rodenham.

Intending members of the Fellowships in Bristol should communicate with Mr. Robins at 98, Brynland Avenue, Bishopston.

Amateur Cinematography and the B.B.C.

We have received many letters from members suggesting the desirability of a broadcast talk on Amateur Cinematography, with a view to helping the many amateurs who will be exposing hundreds of feet of film during the coming summer.

While we realise the advantages of such a talk and appreciate the interest of so many members who have made the suggestion, we would in our turn suggest that it would assist the B.B.C. to realise the widespread interest in the hobby if such suggestions were addressed by every member of the I.A.C. direct to the Talks Director of the British Broadcasting Corporation, mentioning the Institute, and we shall be glad to hear from members who intend to carry out this suggestion.

A Resignation and an Election.

It is with regret that we announce the resignation of our Chairman, Mr. H. F. Grimaldi, who was elected to that office at the last Annual General Meeting.

Mr. Grimaldi has been more than ordinarily busy with his everyday duties and has been feeling the strain and has therefore found it advisable to abandon other activities. We thank you, Mr. Grimaldi, for your efforts in aid of the Institute, and know that your interest will not die with your resignation.

We are happy to be able to announce that our new Chairman elected by the Council is Capt. A. Cunningham-Reid, D.F.C., M.P. Captain Cunningham-Reid has the interests of amateur cinematographers very much at heart and, as has been indicated on another page, performs some extremely useful parliamentary services on behalf of the Institute. Many of his good offices are carried on and are being carried on at the present time, quietly and without ostentation, but in due course the amateur cinematographer will benefit very greatly from his endeavours.

We welcome you, Capt. Cunningham-Reid.

MINIATURE CAMERA

By
J. RADFORD

TECHNIQUE



Two miniature camera stills from the Apex Motion Pictures 9.5mm. production, "Poor Jenny is a-Weeping." Above: railway carriage set as seen on screen; right, as seen by cameraman.

THE miniature camera is well suited to the needs of the still-man, amateur or professional, since the still-man is expected to obtain a good bag of exposures without any facilities to obtain them being given to him. The miniature camera enables the still-man to get pictures on account of its large aperture lens of short focal length with its accompanying great depth of focus, thus overcoming the annoying delays necessitated in order to set up and focus the larger and more unwieldy apparatus.

Perhaps at this point it is advisable to point out that it is now generally accepted that the miniature camera range extends from the Mini-fex size to those cameras which take sixteen exposures on a V.P.K. film. Cameras taking a larger size negative come into the small camera class, although some workers insist that the V.P.K. also comes into the miniature class.

The miniature camera can be divided into four different classes:—

The first class consists of those cameras which use 16mm. cine film. The only camera in this class which merits serious attention is the Pigmy Mini-fex, which may be had in a variety of models. This camera produces an incredibly small negative which measures 13 x 18mm. These negatives will enlarge to reasonable sizes. Good ten by eight inch prints can be made from these ultra small negatives, but as may be well imagined,

The first of a new series of articles on the miniature camera. Future articles will deal with choice of film, development (manufactured apparatus and home-made, and formulas), storage of negatives, and printing technique.

one has to take care in processing such small films. There is, however, an excellent developing service behind this camera where the film is given fine grain development.

The next class consists of cameras which use 35mm. film stock and take negatives the size of a frame of silent motion picture film, about 1 x $\frac{3}{4}$ inch in size. This class includes the Sept, the Agfa Ansco Memo and the Korelle "K." The Sept, not now on the market, can often be obtained cheaply second-hand for about £5 and it can be used for still or movies at will. It has often been used by professional film companies

for difficult shots where an ordinary camera could not be placed on account of bulk or where a smashed camera did not matter. The Memo has a picture capacity of fifty at a loading and may be had either with an f/6.3 or f/4.5 lens. The Korelle "K" has an exposure capacity of 100 and like the larger cameras taking stills on motion picture film does not admit of double exposures being made in error.

The third class consists of three precision cameras, the Leica, Contax and Peggy. It would be a waste of time for me to describe these three cameras which are known intimately to most if not all miniature camera workers. These cameras are perhaps of the most use to the cinematographer, especially the man who uses standard film, since they can be loaded with the same stock as that in the cine camera and used as an exposure meter by making a series of exposures with and without filters,

the film quickly developed and the negatives examined.

Cameras giving sixteen exposures on V.P.K. film offer the photographer a greater choice:—The Fotherby, Vest pocket Dolly, Kolibri, Baby Ikonta, Kodak Pupille and Weeny Ultrix are representative of this class, which, by the way, includes two reflex cameras, the Pilot and the Exakta.

The camera possessed will to a great extent determine the type of work done. All of the cameras mentioned are suitable for action stills, i.e., record stills from the film, but they are not all suitable for portraiture. Of the cameras mentioned those which are specially suitable for portraiture are the Leica, Contax and Exakta.



Your PROBLEMS SOLVED

BY OUR
EXPERTS

On this and the following pages is a selection of replies to readers' enquiries. A large number have been sent by post. If a postal reply is required, please remember to enclose a stamped addressed envelope. Address your enquiry to the Editor "Amateur Cine World," 4-8, Greville Street, London, E.C.1.
The coupon on page iii. of cover must accompany each query.

FILMING THE MANCHESTER SHIP CANAL.—(H.G., Ashton-on-Mersey).

WE do not recommend you to make this film in the form of a trip along the canal. Confined to the ship or boat in which you are travelling your shots will necessarily be monotonous in level and angle. If you do adopt this form of construction, however, you can augment the shots from the boat by other shots taken ashore and from bridges as well as of them.

If, however, you are going to avail yourself of facilities to take such short shots then you will have the opportunity of dealing with the subject in a much more significant and interesting manner.

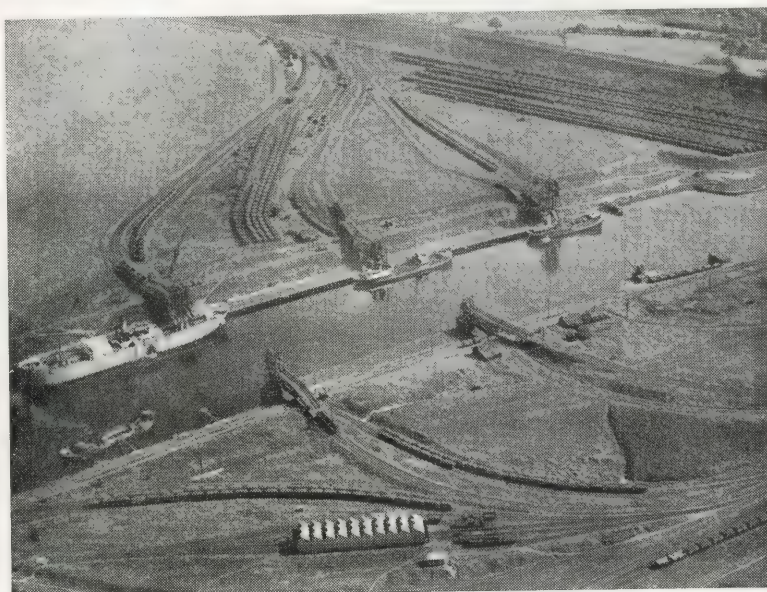
Romance of Commerce

A passenger down the canal sees the mere exteriors of many enterprises, but he appreciates little of their significance without the assistance of a reliable guide. The story of the Manchester Ship Canal is contained in the romance of its making and the great value it is to commerce and to England. It is obvious from the literature submitted that Manchester has an intense and proper civic pride in its canal and we feel sure that a properly prepared scenario will secure from the Canal Company every ounce of assistance. There is also the possibility that the Company may later wish to acquire a copy of the film.

"Manchester Ship Canal. A port 35 miles in length" would be a significant title and the principle dates, 1877 (when Hamilton Fulton commenced work), 1887, when Lord Egerton cut the first sod at Eastham Locks, and 1894, when the Canal was first opened. Reference should also

be made to Leader Williams, who actually carried out most of the work.

It is possible that the Canal Company would permit you to photograph early prints for this first rapid



Aerial view of Portington Coaling Basin, Manchester Ship Canal. (Reproduced by courtesy of the Manchester Ship Canal Co.)

sequence and drawn maps could be used indicating the general geography. New docks and other works could be indicated by titles including the names and the dates when they were opened and a sequence should be devoted to the series of swinging bridges, culminating in the marvel of Barton Aqueduct.

A map similar to that on page 17 of "Invitation to Industry" could then be placed on the screen and the various circles made to appear one by one and the various towns also inserted in sequence by stop-motion.

Then a montage sequence could follow with such titles as "Along the

and out of Manchester Docks), Electric Generating Stations (Stretford and Barton Stations) 'Gas' (Stretford plant).

Then some of the industries could be dealt with. First a main title for the section, 'Some Industries,' with a background of whirling wheels, fading to the first subject title, e.g., 'Oil.' The oil section could start with a picture of a tanker coming in from sea, then moving into Stanlow, coupling the pipes, the tanks, the pumps, the air pump at work. Mode Wheel should also be included.

There is a bewildering variety of
(Continued on next page)

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LEEDS : 37 Bond St.

REPLIES TO READERS' ENQUIRIES

other industries to pick from, but the selection should be as varied as possible. Many of the firms will be glad to help with these shots and in Metro-Vick, for example, there is (or was) an amateur cine section. This part of the film should be arranged so that each title or a new industry occurs at about 30 seconds interval from its predecessor, increasing this frequency as you go along to culminate in an impression of a vast whirl of industry.

Then slowly fade out and then fade in to the name board on the Headquarters Building in King Street, fade or dissolve to a general shot of the building, one or two views of it to make a gradual transition to pictures of King Street and the surrounding streets. Finish this sequence with a shot of some outstanding and easily recognised architectural feature of Manchester and then fade into a title 'The End' (with a background of water trickling through lock gates). Hold for a few moments and then fade out slowly.

This film would take several months to make, but with such a stupendous subject a capable movie-maker could not fail to turn out an outstanding film. If you will prepare your scenario we will gladly look it over and criticise it for you.

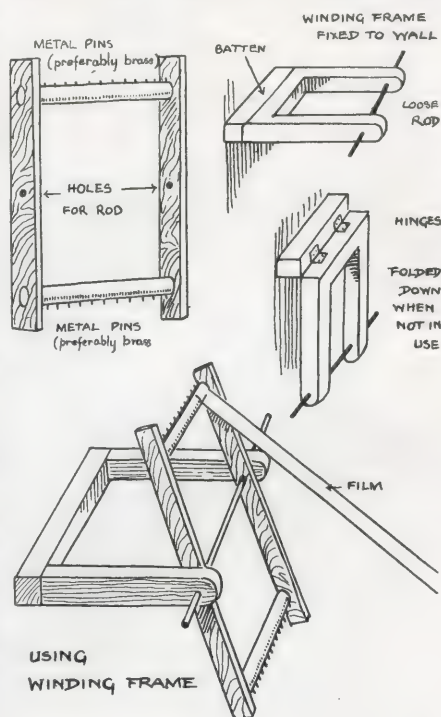
FITTING UP 9.5 mm. DARK ROOM (W.G., Wimbledon, S.W.)

The best way to arrange your small room for a dark room is as follows:—First of all make a wooden frame, covered in cardboard and painted, which will fit tightly into the window space by means of turn-buttons, so that the light is entirely blocked out.

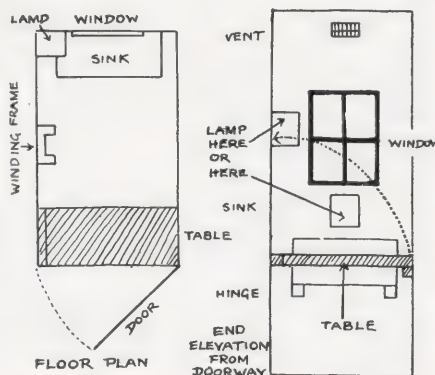
The illumination is best provided by means of a box containing an electric lamp, hung from the ceiling and shining *upwards*. The appropriate dark-room filter will, of course, be fitted. In this way a reasonable quantity of light will be spread all over the dark-room and to assist it the walls and ceiling should be painted a light colour and the shelves and fittings likewise. This is quite safe provided the light from the lamp is of a safe colour.

An additional safe lamp can be placed on the wall above the sink and will be invaluable for examining

film during processing; it is necessary to do this by transmitted light. A shelf either side of the dark-room lamp will take bottles of solution, while beneath the sink, across the end of the room, racks can hold the



USING WINDING FRAME



For explanation of diagrams see reply to reader on this page.

dishes and a cupboard the chemicals, etc.

Development, etc., can be carried out in 12 x 10 in. dishes. Enamelled steel dishes are cheaper than porcelain and more sturdy and less liable to breakages than bakelite or papier mache, both of which latter are inclined in time to twist.

The film should be wound on frames of a size to fit snugly inside

(Continued from previous page)

the 12 x 10 in. dishes, made of wood, as accompanying sketch. The best material is wood or oak, but if soft wood is used, the frame, after completion, can either be immersed in hot wax to fill the pores of the wood, or, better still, can be given a coat of anti-sulphuric enamel, which can be obtained from any good photographic dealer.

To enable the film to be wound easily upon the frames the sides are bored in the centre, as indicated in the sketch and a winding support is provided which is used as shown in sketch. The film is fixed with drawing pins at each end and should be drawn tight in winding, as it expands during development.

Made for less than £5

A table across the door end of the room should be provided for general manipulation and handling. This can be the full width of the room, as indicated below and when not in use hinges up to the wall. If the table is above the level of the door handle it will be possible to crawl out of the room under the table in cases of emergency.

The whole of this equipment can be purchased and made for a few pounds—less than a fiver, and considerably less if you are a really handy man. The usual dark-room fittings such as clock and thermometer will be needed, of course.

The above arrangement will enable you to undertake processing by the reversal method. If you wish to do negative-positive work you will have to obtain a printer. Pathscope offer a printer, and the Arri, which costs about £15, is also available. A number of amateurs have, however, made up their own printers from second-hand projectors or cameras.

FAULTY PROJECTION.—(J.R., Islington, N.1).

You rather mix up 'definition' and 'contrast.' If the film itself is unsharp no projector will make it give a sharp image on the screen. If it is in itself dull and lacking contrast it cannot be brightened up by the projector.

If, however, the original film is sharp and bright and the image is not there are several likely reasons.

(Continued on opposite page)

Cine Exposure Table for AUGUST

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; woodland paths; close-ups in shadow; light interiors.	Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.	NORMAL Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos; parks, fairs, sports meetings, etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black-on-white titles.	SUBJECTS Promenades; light monuments and fountains; quayside; open camp and picnic scenes; aircraft "taking off"; track motor racing; open scenes at race-courses, sports meetings, agricultural shows, fairs, parks, country zoos, etc.	Beach scenes; near ships at sea; deck effects; river, harbour and dock scenes; moor-land (middle distance); aerial views (at low altitudes) of towns.	Open landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes.)
LIGHTING	f/	f/	f/	f/	f/	f/
	A B C	A B C	A B C	A B C	A B C	A B C
Brilliant sunlight	4 5 5.6	5.6 7 8	7 9 10	8 10 11	10 12.5 14	11 14 16
Weak sunlight or bright diffused	3.5 4.5 5	5 6.3 7	6.3 8 9	7 9 10	8 10 11	10 12.5 14
Diffused or slightly cloudy ..	3 4 4.5	4 5 5.6	5.6 7 8	6.3 8 9	7 9 10	8 10 11
Dull	2.5 3 3.5	3 4 4.5	4.5 5.6 6.3	5.6 7 8	6.3 8 9	7 9 10
Gloomy, or very dull	1.9 2.3 2.8	2.5 3 3.5	4 5 5.6	4.5 5.6 6.3	5 6.3 7	6.3 8 9

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/5.6

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A	Group B	Group C
Gevaert Ortho Reversal and Negative	Agfa Ortho Reversal	Agfa Novopan Reversal
Kodak Pan. Reversal (16mm. and 8mm.)	Agfa Pan. Reversal	Kodak Super-sensitive Pan. Reversal
Pathe R.O.F. and Negative	Agfa Pan. Negative	Selo Hyper-sensitive Pan. Negative
Selo Ortho. Negative		Gevaert Pan. Reversal
		Pathe P.S.P.

The table is compiled for exposures between the hours of 10 a.m. and 3 p.m. (G.M.T.); from 8 to 10 a.m., and from 3 to 5 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider—that is to say, the diaphragm lever should be moved a space equal to a half or full division toward the next larger stop marked on the camera.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly.

It should be noted that the times given are Greenwich Mean and not Daylight Saving.

This chart is a very useful guide but for absolutely accurate work under all conditions, the use of a meter is, of course, advised.

FAULTY PROJECTION

(Continued from opposite page)

There is small likelihood of the projection lens being faulty, so fuzziness would be due to bad focussing during projection. Dullness and flatness might be due to an unsuitable screen surface or to insufficient light.

As to the former, try projecting on a good plain white surface just as a test of your own screen's power to render quality. As to the latter, every projector has a power limit and many movie-makers try to show too large a picture for the power of their projector.

Try showing a much smaller picture and if it gives you the necessary contrast then you must introduce a much more powerful illuminant if you want to show big pictures. You can either build a higher wattage lamp-house or use a Lodex or other similar attachment. The use of a Super-lens will help, but only comparatively little if a really large increase of brilliance is required.

It is possible that your home-made silver screen is inferior in its reflective powers. Try it alongside a similar screen belonging to a friend. If this is the trouble we will give you advice about making another screen.

COLOURING FILM.—(W.M., Upminster).

Can you please tell me the best way to colour cine film? I use 9.5mm. film and have already tried two methods which have failed. Firstly, I have tried to tone the film, and in this case the emulsion dissolved and came off; secondly, I used stains but could not get the stain to dry on the film.

It is not clear whether you are endeavouring to tone your film or to tint it. Toning is a chemical process, by which the metallic silver is replaced by a substance having in itself colour. By this means the image itself is coloured but the clear portion of the film remains colourless.

Tinting consists of staining the film all over and its appearance on

the screen is identical with that of an ordinary black and white film projected through a coloured filter. It is in no way a chemical process. Stripping of the emulsion from the film, which you experienced during toning, is not an incidental risk of any of the usual toning processes and was probably due to your baths being at different temperatures. This is a point to be watched in any processing, as it is a fruitful cause of the emulsion coming away from the base.

Your lack of success in tinting was doubtless due to the film not having been immersed in the dye bath for sufficient time and consequently the gelatine had not been able to swell enough to absorb the dye.

Do not be afraid of leaving the film in the dye bath, as the depth of tinting is governed almost entirely by the dye concentration of the bath and very little by the time of immersion. The film should only be

(Continued on next page)

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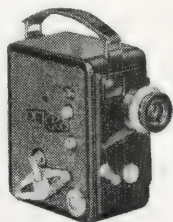
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Cinophot exposure meter ..	12 6
Model "C" Kodascope, latest Bronze Model complete with re- sistance. Shop soiled, complete	14 10 0
Pathe Dynamo 6 volt ..	1 0 0
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OUR EXPERTS REPLY

(Continued from previous page)

washed for a minute or so after tinting as otherwise the dye will start to wash out.

FILMING A WEDDING.—(C.Y., Ilford).

First of all talk the film over with the prospective bride and bridegroom and discover their views on what 'must' go in. You can hardly make a scenario beforehand, because in a function of a 'news-reel' character you more or less have to take things as they come.

Now go along to the church and having worked out which way the sun will be at the time of the ceremony lay your plans and settle your position for securing pictures of the guests and victims arriving and for the picture after the ceremony, when the newly-weds come out. Ascertain if there will be a canopy. Find some appropriate subject to occupy the section in the film which will represent the period of the actual ceremony when they are all inside the church.

A "Conspiracy"

It is necessary to warn both bride and bridegroom to give you time to get your picture when they arrive at the church, otherwise they will whisk out of their respective cars and dive inside before you can press the button. On the day itself you can enter into a conspiracy with the crowd outside so that, when the couple appear at the church they are given sufficient time to pose for their picture and then, *at a word from you* they are unexpectedly assailed with confetti. This gives an amusing picture.

Some, at least, of the wedding breakfast can be obtained with f/1.9 and super-speed film. Concentrate on securing the cake cutting. If necessary use a nitrophot, or matelux, or, if conditions permit, silver surfaced reflectors can be used to pick up sufficient light from the windows and direct it on the subject.

Afterwards, at the reception, get pictures of the 'still' photographer arranging his subjects and securing his groups. The homely nature of these operations is always popular on the screen. Then get your own portraits in the form of pleasant little groups of the chief 'actors'

chatting together in an apparently chance arrangement which has been carefully prepared. Try to make everybody as natural as possible and avoid the hand-waving and jiggling up and down which is the manifestation of embarrassment on the part of the subject.

Going away shots, including the inevitable old shoe and the car receding into the distance, will complete the little film.

TITLING.—(H.C.B., Liverpool)

You should not require a supplementary lens, since your f/2.5 lens ought to be capable of focussing to about 20 inches quite satisfactorily. The 9 x 7in. title board is very desirable because it gives you a good deal of choice in the size of letters, etc. Use 600 watts, illumination at full aperture and place title board about 20 inches away from camera lens.

The simplest method of centreing is to draw some horizontal and vertical lines on paper which should then be placed on the title board. Obtain a piece of matt film or ground glass and you will be able, by placing the latter in the camera gate, to view the lines and centre the camera perfectly.

Be careful to use a filter when making films in Switzerland as the actinic of the light in that country is tremendously high and do not take any liberties if making shots "against the light." Have in mind the possibility of obtaining a few shots which may be suitable (and unobtainable at home) for inclusion in any "Winter films" to be made later on.

ENLARGING 8mm FILM.—(L.K., Chadwell Heath).

We know of no apparatus on the market designed for enlarging 8mm. film, but by properly screening off the unwanted light and by putting a resistance in series with the projector lamp to cut down its power, it should be possible to make enlargements through your projector.

It will be necessary, first of all, to make an enlarged negative from your original positive picture and this can be most usefully done on a plate coated with slow, fine-grained emul-

sion. Your dealer can supply suitable material. This negative should be developed to give a soft result without too much contrast and can then be printed by contact on to bromide or gaslight paper.

EXPOSURE FOR ROLL FILM.— (W.N.T., Glasgow).

It is perfectly feasible to use an exposure meter for calculating the necessary exposure for roll film. The speed to daylight of the average standard roll film such as Kodak, Selo, etc., may be taken as about 22 degrees Scheiner, although too much reliance should not be placed on speed figures. It should be remembered that the ordinary Roll Film is not Orthochromatic and is therefore at a distinct disadvantage to Ortho or Pan Film for late afternoon work or at any other times when the light is deficient in blue.

The exposure given by most 16mm. cameras is about 1/32 sec. at 16 pictures per sec. and therefore when using a cinemeter in conjunction with a "still" camera it is only a matter of calculation to arrive at the correct time and stop setting.

9.5mm. FILM IN INTERIORS.— (J.C.G., Stockbridge).

You would be able to secure pictures with P.S.P. at f/3.5 in a very light room on a bright day, as long as your subject was not too far from the window. Reflectors should be used to light the shadow side of the subject. A white sheet, or better still, an aluminium painted surface are most suitable. No actual figures can be given. Why not expend a reel on careful experiments?

MAKING LARGE SCREEN.— (J.T.P., Dagenham).

We do not advise you to undertake the making of a large bead screen, as the even distribution of the beads is a somewhat difficult task to perform by hand methods. Unless this distribution is perfectly even the screen will be unsatisfactory. If you wish to experiment, however, you can obtain suitable small glass beads from any good artists' colour-man and from some of the 6d. stores. You will not, however, find the method a cheap one in the long run.

To apply the beads first cover the surface with a good quality white paint and when this is in a tacky stage the beads are generously sprinkled on the surface. They

cannot be rubbed in any way, as if they roll in the paint their surface becomes obscured in the paint and they lose their reflective character.

We should be interested to have details of your present home-made silver screen, as it may be possible to improve this. If ordinary 'silver' paint was used the screen is probably of low efficiency. The better method is to use white paint or enamel, as above, and when tacky to apply 'silver' powder which can be obtained at the artists' colourman. In this way the flat surfaces of the little flakes of metal all point more or less in one direction and better reflection is obtained.

There is also obtainable a form of 'silver' American cloth, which is of very high efficiency and a white American cloth with a faintly dotted surface. Of course, the silver gives higher reflection in a narrow band, but the white gives better distribution of the image to either side of the hall. Any good drapery store could show you samples or obtain them.

A member of our technical committee lives in reach of your district and if you have any further difficulties would be glad to come and discuss your problem with you.

PROCESSING 9.5mm. FILM— (W.F.B., S.W.I.).

(1) The developer which you give should prove quite satisfactory, or the following may be used:—

Metol	30 grains
Sod. Sulphite	2 ozs.
(anhydrous)	
Sod. Bisulphite	20 grains
Hydroquinone	60 grains
Sod. Carbonate	110 grains
Potassium Bromide	16 grains
Water to	40 ozs.

Develop for 10-15 mins. at 65 deg. F.

(2) Keeping qualities of solutions. The above developer should be used for not more than three 9.5 mm. 30 ft. reels, if developed within a short time of one another.

The reversing bath may be used till it becomes slow in action and muddy. The bleacher (Sod. sulphite and sulphuric acid) may be used till it turns greenish and the second developer for not more than three films.

PROCESSING REVERSAL FILM (R. G. Northfield).

(1) When duplicates are printed from an original direct reversal posi-

A Cine-Kodak '8' for 15/-

and the remainder
by simple instalments

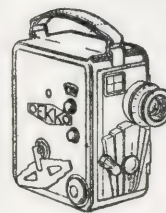
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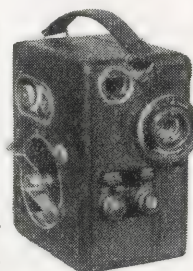


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Ensign Silent Sixteen 180 watt, 16 mm., resistance, carrying case .. £15 0 0

Kodatoy Projector, 16 mm., complete .. £1 5 0

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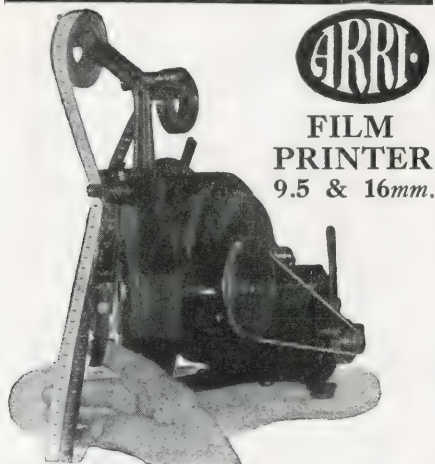
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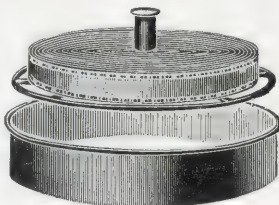
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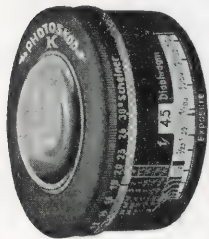
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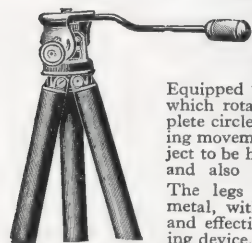


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tive, it is quite usual to print these on reversal film and to process it in the usual way.

As far as grain is concerned, however, a print using an intermediate negative should be just as good in quality if care is taken in processing and the use of a negative also allows for the use of various effects, such as fades and dissolves, being introduced. 90 per cent. of prints seen in cinemas are made from duplicate negatives and not from original negatives.

(2) Excellent results may be obtained by the home processing of reversal film, provided that the makers' formulæ are used and instructions followed. (See article in July issue of *Amateur Cine World*.)

FILMING ABROAD — (J.E.M., Beckenham).

Before leaving this country for a tour on the Continent it is advisable to apply to H.M. Customs for form C.104, which should be filled in in duplicate, showing the apparatus and film which is being taken out of the country. One copy will be kept by the Customs office at the outgoing port, and the other one will be stamped and handed back. If this is shown to the Customs officer on return to this country it will avoid all possibility of difficulty and delay or payment of duty.

No customs difficulties should be experienced in Denmark, which permits a reasonable amount of film carried by amateurs with a camera as part of personal luggage free of duty. In Norway and Sweden no duties are levied on "necessities" belonging to travellers. Cameras are regarded as necessities and the film for them would similarly be regarded.

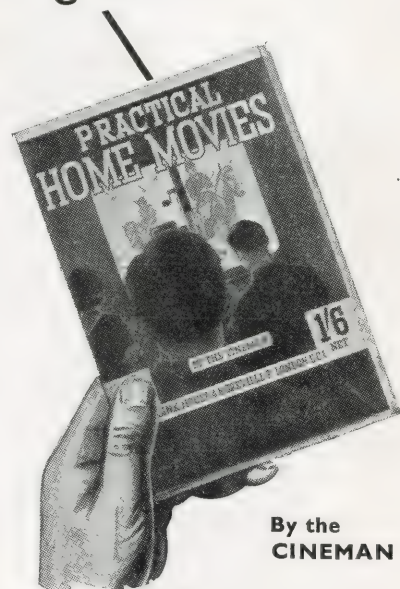
Of course, any film purchased abroad will be subject to import duty but the imposition of such duty is very much within the discretion of the Customs officer at the port of entry.

EXPOSURES. (J.W.V., Canterbury)

If you take the reading as for ordinary speed panchromatic, then you should use one stop lower for super-speed panchromatic. In very brilliantly lit open landscape subjects it is sometimes advisable to use one stop below the reading.

The stops on a lens are so arranged that the relationship of the exposures is 1, 2, 4, 8, etc., with the exception of the "freak" stops at the largest

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apertures, e.g., f/4 gives twice the exposure of f/5.6. F/8 gives half the exposure of f/5.6.

The marking "2x" on a filter, meaning "2 times," is of little value unless it states under what conditions this multiplication factor will apply. The same filter used in daylight and arc light and half-watt light, with orthochromatic, normal panchromatic and super-speed panchromatic has a different multiplication factor in each case—nine factors in all. Ask the manufacturer of your filter for a list of factors.

LEGAL POINTS. — (C. J. H., Chatham).

There are two aspects to your question, (a) Giving public shows, and (b) charging for admission.

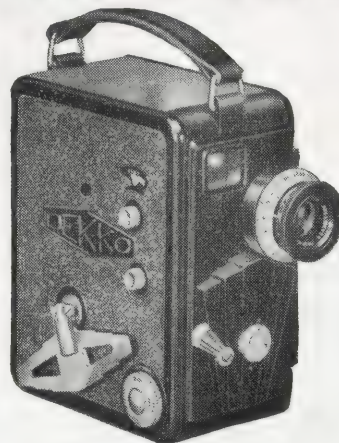
With regard to (a) it is impossible to give a broad definition of the position, as the Cinematography Act gives local Councils power to make local restrictions additional to those in the Act, but unquestionably you would be required to comply with the anti-fire regulations in that Act. A copy of the Act can be obtained at H.M. Stationery Office for a few pence, and we suggest you discuss the matter with the local Clerk to the Council.

(b) The amount of tax you would be called upon to remit is so relatively small that it is better to pay it and be safe from interference rather than attempt to evade this small liability. If you will discuss the matter with your local Revenue Officer you will find him quite fair and most helpful.

We learn that the Amateur Cine Service have now removed to larger premises at 52, Widmore Road, Bromley. This step has been necessitated by their rapidly expanding business. They were one of the first dealers in the amateur cine field and can be relied upon for good, intelligent service. The fact that they have had to move to more commodious premises is conclusive proof of this.

The Camera and Gramophone Co., of 320 Vauxhall Bridge Road, London, S.W.1., inform us that the name of their firm has now been changed to the Camera Co. They have decided to concentrate solely on cine and still photographic goods, and in future will not retail any gramophone or wireless apparatus.

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Pathescope Motocamera "B," f/2.8 Meyer Trioplan, latest model, new condition. List £10 10 0 Our price **£5 19 6**

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Filmo 70A, 3 speeds, f2.8 Taylor-Hobson lens focusing to 1 ft., case, £17 10 0; Ensign, f2.8 Cinar, new case, £12. Williams, Alderney, Queen's Road, Accrington.

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CINE SOCIETIES

(Continued from page 230)

WIMBLEDON CINE CLUB

The production now in hand is entitled "Wild West Wimbledon." The direction is in the hands of G. Russell Owen, and the following are included in the cast: the Misses B. Bealby, J. Barton, and M. Sugden; Messrs. J. Masterton, C. Miller, W. Sugden, G. Read, and G. Russell Owen. The technicians include C. W. Watkins (cameraman), R. Riggs (stills), H. C. Bealby and T. Stewart (props.) and T. McArdle (make-up and titles). 9.5 mm. stock is being used, and the film is expected to run to about 300 feet.

Filming has been taking place since the beginning of June, and many pleasant Sundays have been spent on location, when members bring along their friends; and when the serious work is finished for the day, the production unit becomes a large picnic. The secretary is busy arranging for next season's meetings, and it is proposed to screen more films from other societies; meetings will take place once a week in addition to "studio evenings."

Details of the Annual Competition are now to hand. The club is pleased to announce "that a competition for the best film taken this year will be held as usual. Only members of the club are eligible, but there are no restrictions as to the size, length, or subject." The judging will take place early next season, which allows plenty of time to secure some good subjects. The last competition was won by C. W. Watkins with a film entitled "Wimbledon Common" taken on 16 mm. stock.

All enquiries to the secretary, at the Studio, 79, Worple Road, Wimbledon, or 79, Mostyn Road, Merton Park, S.W.19.

YORK MOVIE MAKERS

This society is at present engaged on their super 1934 production, "A Turf Conspiracy" (700 ft.). This, of course, is a film of horse-racing; it is taken on 16mm. stock. Production and scenario: Trafford Drayton; camera: Edgar Thorpe. The first scenes have recently been shot and are described as "satisfactory." The society has about 30 active members but there are vacancies for anyone interested in either the technical or acting sides. Address the chairman, Chas. E. Burdekin, 8, New Street, York.

In the June issue of *Amateur Cine World* we reproduced a still from the British film "Dick Turpin" and suggested that amateur cine societies might well film episodes from English history. York Movie Makers inform us that they have done so. The film "Dick Turpin," produced in York, made during their first season, 1933. The leg irons, chains and shackles worn by Turpin in the film are the actual ones used to fetter him when he was confined in York Castle in 1739, prior to his being hanged there. They were loaned by Dr. W. E. Collinge, F.S.A., of the Yorkshire Museum, York.

Many interiors and exteriors were shot at York Castle in the places where the highwayman was imprisoned. Filming at the Castle was made possible by the courtesy of the Yorkshire County Committee. The film took five working days to produce.

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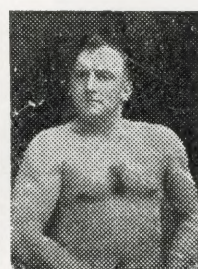
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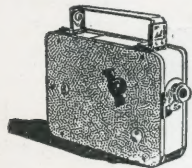
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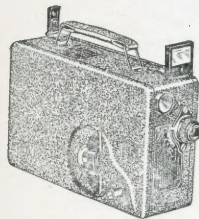
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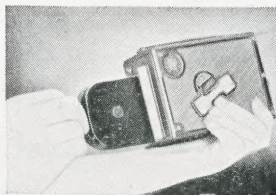
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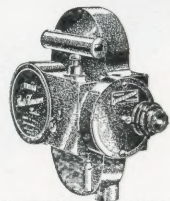
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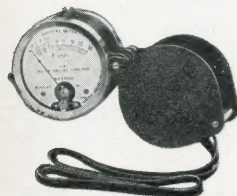


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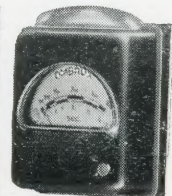
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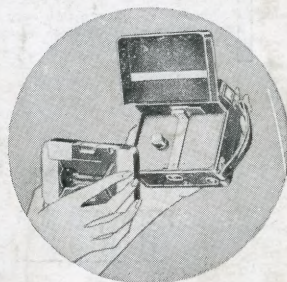
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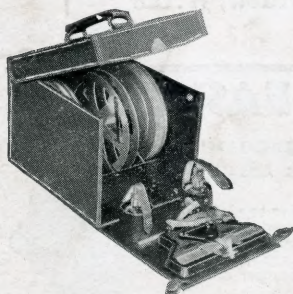


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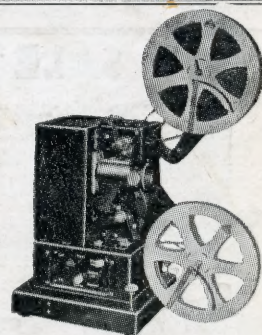
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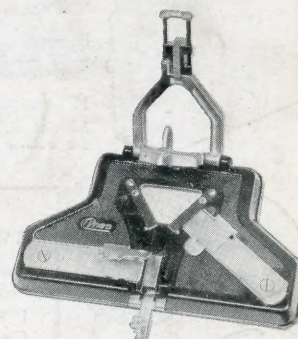
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